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BY TIM STEGALL 42

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Comparison: 2013 Honda Accord Sport vs. Toyota Camry SE vs. 2014 Mazda6 Grand Touring - *Motor Trend* 3/11/2013



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Postmarks

APPRECIATE HARMAN'S OPINION

Dear Editor,

I appreciate Greg Harman's resistance to hopelessly giving up and his determination to keep doing things that might help with his depression ["The Egg & I," News, Aug. 23]. I especially appreciate his recommendation of Robert Whitaker's 2010 book, *Anatomy of an Epidemic: Magic Bullets, Psychiatric Drugs, and the Astonishing Rise of Mental Illness in America*, perhaps the single best resource on the actual research data on psychiatric drugs and their dangers and lack of effectiveness. Harman is courageous to share his personal struggle as an example of Whitaker's main point, that psychiatric drug treatment appears to be the main cause of an epidemic of disability in this country; we are now approaching a 2% rate of people on social security disability for psychiatric reasons. That is an astounding tragedy!

Harman did well to avoid electroshock, a procedure that causes brain damage. Many of us are trying to get that one abolished (see www.endofshock.com). However, it is sad to see that he thinks the wave of the psychiatric future is transcranial magnetic stimulation (TMS). While apparently more benign than electroshock, this approach still rests on the same failed assumptions of biopsychiatry that have led to rampant drug use and electroshock. As Harman mentions, regarding the drugs, people are more likely to recover without them. And as he personally demonstrates, many who go down the drug path end up disabled.

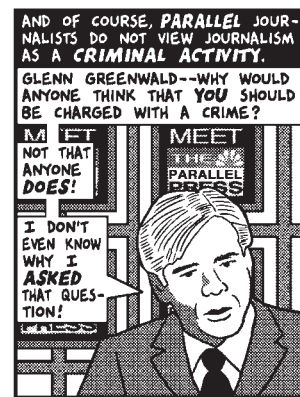
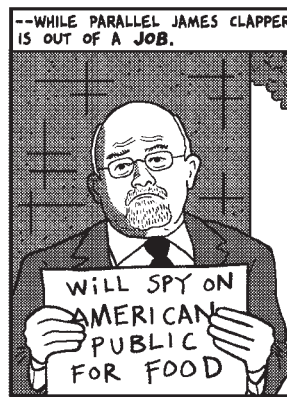
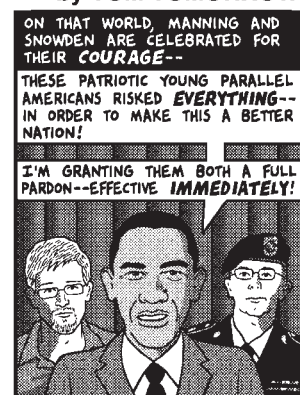
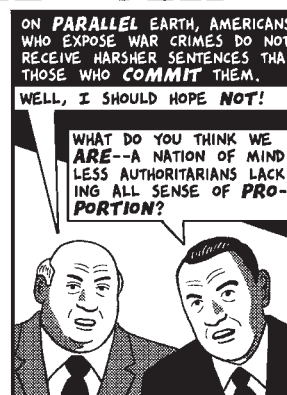
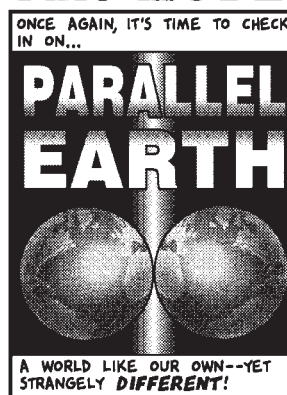
Whitaker and others also show that the chemical imbalance theory has never been scientifically demonstrated. And just as Harman reveals that even a desired uplift from TMS is usually temporary, so does the history of physical psychiatric treatments (various drugs, lobotomy, cold wraps, spinning chairs, insulin coma shock, electroshock, etc.) show that the range of miraculous new treatments are soon revealed to be ineffective and harmful. Buyer beware.

It is worth remembering that depression is a virtually universal human experience, and that it has many meanings and purposes. For most of us, this troubling descent responds to time, gentle self-care, human connection, and counseling.

John Breeding

THIS MODERN WORLD

by TOM TOMORROW



Reader COMMENT

On East Side Tubes' continuing problems:

"The Parks and Rec Board is now trying to get the City Council to pass a new code saying that you can't have inflatable devices on Lady Bird Lake or the Colorado River between Lady Bird and the Montopolis/183 bridge. This means that anyone wanting to sit in the river in a tube would be in violation of city code, not just people accessing the river via East Side Tubes."

- ECH

"City Deflates Tube Business After Blowup,"
News, Aug. 23

austinchronicle.com/comments

Reader COMMENT

On the Hickman Sisters:

"These girls are inspirations - talented, pretty, smart, but also incredibly kind. You can tell they are going to make this world a better place. How awesome that they are homegrown Austinites!"

- Celeste Hubert

"The Hickman Sisters' Songs of Joy,"
earache! blog, Aug. 27

austinchronicle.com/comments

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JANA BIRCHUM

Future home of a big box? Actually one man's dream of redeveloping the Hancock Golf Course for residential and commercial use has already fizzled. See "Development Plan Goes Nowhere Fast," p.14.

The Power of Threats

LEGE'S BULLYING TACTICS HAVE WINNING RECORD AT CITY HALL

It's safe to say that our City Council has historically gone weak in the knees whenever the Legislature threatens to undo city development codes and environmental regulations on behalf of an influential group of developer lobbyists. This year, of course, was no exception, thanks to a heightened sense of the-sky-is-falling urgency from staff and Council's apparent unwillingness to put up much of a fight.

In March, for example, Council dutifully agreed (on a 5-2 vote) to repeal the city's development **project duration rules** rather than risk Austin-bashing lawmakers taking the repeal matter into their own hands. Council members, to their credit, at least brought in outside counsel to advise them on the seriousness of the threat. The city-hired attorney presented them with two options: either repeal the ordinance in one fell swoop, or just suspend enforcement of the rules until staff could come up with a revised ordinance. Council

decided to take what they believed to be the safest, albeit most radical approach, and repealed the thing immediately while directing staff to revise a new ordinance.

Critics warned that such a move would allow old, abandoned projects to spring to life anew, causing even more development to take shape under less restrictive rules, and thus defeating the purpose of environmental control regulations in the watershed.

Today (Aug. 29) Council will consider another development deal derived from a legislative threat (this one reportedly made in the form of a backroom arm-twisting of staff, which is recommending approval). A proposal brought by the children of landowner **Eli Garza** (Item 39) seeks a variance to the **Save Our Springs Ordinance** to allow for the mixed-use build-out of the remaining 34.6 acres of Southwest Austin property of what used to be vast ranch land that the Garza family has owned since the Twenties. The city has a long, sordid history

with the Garza family, played out in courtrooms, in settlement negotiations, and of course, at the Lege.

The Lowe's Connection

Many readers will recall the long, drawn-out battle involving the construction of a giant Lowe's store on Garza-owned property on Brodie Lane, during the contentious era of big-box fights over the aquifer in the early Aughties. Lowe's and the Garza family got most of what they wanted, and the city got some mediation money out of the deal. (Lowe's, incidentally, was represented by lobbyist **Bruce Todd**, who's now serving as an interim Travis County Commissioner while still juggling his lobby work for clients.)

Fast forward to this past spring, when lobby agents for the Garza family teamed up with agents for San Antonio billionaire **Red**

continued on p.10

Headlines

- ▶ Austin Police Chief **Art Acevedo** has named Assistant Chief **Raul Munguia** as the department's new chief of staff. Munguia, a 28-year APD veteran, replaces COS **David Carter**, who retired from APD to take the top-cop job at the UT Police Department. Munguia had also applied for that spot.
- ▶ **Austin ISD** trustees adopted a \$997 million budget for the district for the 2013-14 school year on Aug. 27, including a one-off 1.5% pay increase. The board yet again demurred on asking voters for a tax rate increase, instead voting to cover a projected \$33 million shortfall out of savings.
- ▶ AISD will also move ahead with its policy to offer **domestic partner benefits** to "qualified individuals," meaning someone who is neither a relative, a renter, or a tenant who has shared a residence with an AISD employee for more than 12 months. The policy had been put on hold after Attorney General **Greg Abbott** said it may be unconstitutional.
- ▶ **Hyde Park Market** is flying high after Council Member **Mike Martinez** interceded with code compliance. The neighborhood store was ordered earlier in the week to remove its iconic flags or face a daily \$2,000 fine for not having permits for the "signs."
- ▶ Low-income services nonprofit **Foundation Communities** announced on Tuesday the creation of a new program, Insure Central Texas. The service will provide free health insurance enrollment assistance under the **Affordable Care Act** beginning in October.
- ▶ The **Texas Supreme Court** last week denied a bid by former death row inmate **Michael Blair** to receive state compensation for his 1993 wrongful conviction for the murder of 7-year-old **Ashley Estell**, whose death prompted passage in Texas of a slew of sex offender laws. A majority of the court concluded that because Blair is serving life in prison for another crime he shouldn't be compensated for the time he wrongly spent on death row.
- ▶ For the second time in nearly a decade, the **5th U.S. Circuit Court of Appeals** has ruled that death row inmate **Scott Panetti** is seriously mentally ill, but nonetheless sane enough to be executed. Expect more litigation: What appears to be malingering today is quite often madness tomorrow. For more see the Newsdesk blog, Aug. 22.
- ▶ In one of the most significant departures from the Texas Legislature in years, longtime House Appropriations Committee Chair **Jim Pitts**, R-Waxahachie, has announced he will not run for re-election. Pitts was one of the few ranking Republicans to say the Texas budget needs to raise more revenue.
- ▶ August 28 marked the 50th anniversary of the 1963 **March on Washington for Jobs and Freedom**, where **Martin Luther King Jr.** delivered his famous "I Have a Dream" speech to more than 250,000 people gathered at the Lincoln Memorial. The march and speech are widely seen as having played a pivotal role in the passage of the 1964 Civil Rights Act and 1965 Voting Rights Act.



QUOTE of the WEEK



"I have a dream that one day this nation will rise up, live out the true meaning of its creed: 'We hold these truths to be self-evident, that all men are created equal.'"

— Rev. Martin Luther King Jr., addressing the crowd gathered at the Lincoln Memorial for the 1963 March on Washington 50 years ago yesterday.

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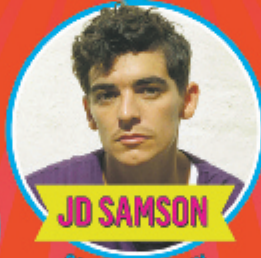
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ALL ACTS SUBJECT TO CHANGE WITHOUT NOTICE

THEN THERE'S THIS *continued from p.8*

McCombs, who had a proposed office project in the works along Southwest Parkway. The two lobby forces convinced staff and some members of Council that the city would have hell to pay at the Lege if their deals, both in need of site-specific amendments to SOS, failed to win staff support and a subsequent vote from Council.

Fast forward again to last Thursday, Aug. 22, when Council considered the two Garza-McCombs proposals, both of which required a super-majority of six votes. The McCombs deal was deemed the worst of the two and it died immediately; Council Member **Bill Spelman** moved to deny the proposal and everyone except Mayor **Lee Leffingwell** followed suit. The Garza proposal also failed to secure six votes (Council Members **Kathie Tovo** and **Laura Morrison** voted no). Normally that would have been the end of the road for a proposal requiring six votes, but Council decided to bring it back today (Aug. 29) for second and third readings because Morrison signaled that she *might* switch her vote to yes once she had some questions answered to her satisfaction. At press time, there was no word from Morrison's office on which way she she'd swing.

Momentum Picks Up

Bill Bunch, who heads the **Save Our Springs Alliance**, says he and others learned of the Garza-McCombs Lege threats toward the end of the regular legislative session. "That's when the [development proposals] started getting some momentum, and that's when we got wind of it and filed open records requests," he said. "We didn't know much of the details at all, other than, 'we have to do this or the world was going to end.'" According to Bunch, staff dragged its feet on responding to the open records request, but finally released the documents this week on Tuesday morning, and the other SOS members were still poring over the paperwork for any red flags that could potentially work to delay, or maybe defeat, today's vote.

Opponents of proposals like this one do allow that the Garza plan offers one bright spot: a land easement that would provide a piece of the property puzzle needed to complete the **Violet Crown** trail. But as environmentalist **Steve Beers** put it last week, there should be some way of guaranteeing that the easement for the trail would be more than "just a sidewalk between two parking lots." Bunch adds that, given the city's troubled history with the Garza family, the city already has "one or two alternatives for the trail," and it might be safer to rely on one of those back-pocket alternatives than a promised easement from the Garza family.

And, he adds, the Lege doesn't exactly have a history of laying off Austin whenever the city waters down existing development rules in response to threats from the lobby crowd at the Capitol. "You're not reducing the Austin-bashing threats, you're just increasing them," he said. "You're inviting others to make the same threat." ■

"Point Austin" will return next week.

'Zombie' Projects and Lake Austin

COUNCIL WILL CONSIDER REMEDY FOR EXPIRED SITE PLANS AND LAKE PROTECTIONS

Council returns to environmentally sensitive territory today (Aug. 29) to consider two politically sensitive agenda items involving the Save Our Springs Ordinance: a long-simmering development plan that failed to secure a required six votes from the dais last week, and a proposed effort that would allow certain expired "zombie" projects to bounce back to life under a temporary program.

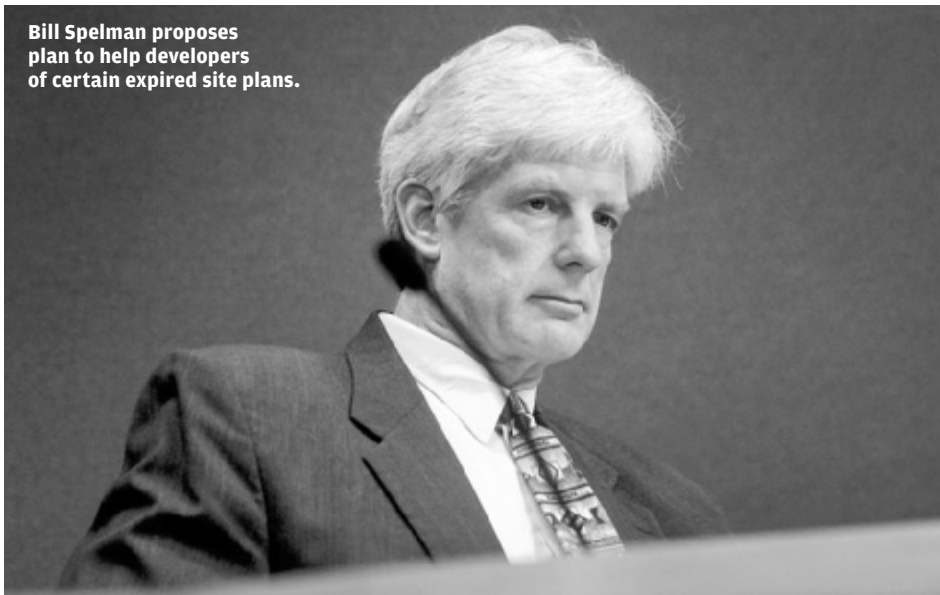
On the latter (Item 79 by Council Member **Bill Spelman** and Mayor **Lee Leffingwell**), an interim mechanism would be established to give developers an opportunity to rejuvenate expired site plans that fell victim to Council's repeal – under legislative duress – of the project duration rules last spring. The first draft of a revised ordinance is currently under review by city boards and commissions.

At Council's work session Tuesday, **Kathie Tovo** asked why they were considering a small section of the draft revisions without it first going to the **Planning Commission** for review. Spelman responded with one word: "speed." He added that since the commission is already reviewing a first draft of the revised duration ordinance, "I thought this [proposal] was a small thing we could do right away." He said the proposed temporary program, which would end Sept. 1, 2014, would only impact a small number of development cases. The temporary program would apply to expired site plan applications that were submitted to the city on or after Jan. 1, 2006, and were in compliance with city codes at the time of submission.

WATER, TRANSIT, SALARY

Council will also revisit a proposed development on more than 34 acres of Southwest Austin property owned by the heirs of **Eli Garza**, who had a long, litigious relationship with the city before his death in 2005. Item

Bill Spelman proposes plan to help developers of certain expired site plans.



JOHN ANDERSON

39 would require site-specific amendments to the 1992 voter-approved SOS ordinance, which limits development over the **Barton Springs** segment of the **Edwards Aquifer**. The matter requires six votes, but it failed 5-2 last week on first reading, with "no" votes from Tovo and **Laura Morrison**.

Playing off of Spelman's "speed" theme on project duration rules, Council will also consider a resolution supporting the **Project Connect** High-Capacity Transit System Plan, which would connect population centers across Texas (Item 65).

Council may also weigh jump-starting a set of recommendations of the **Lake Austin Task Force**, a Council-appointed group that has produced an ambitious course of action for slowing down shoreline erosion and enforcing water quality protec-

tions (Item 78, by Morrison, Tovo, and Chris Riley). Given the number of stakeholders involved in all things related to Lake Austin – current homeowners, developers, and recreational enthusiasts, among other players – each of the recommendations will be heavily vetted before reaching the implementation stage. Some of the task force suggestions, presented last week by task force Chair **Linda Guerrero**, include: code amendments relating to shoreline and dock development, registration and identification of lake docks, "wake zones," and tighter regulations of marine toilets.

And finally, Council will consider compensation and benefits for City Manager **Marc Ott** as part of his annual performance review. See "Council-Staff Tension Spills Over in Budget Talks," p.16. (Item 72). – Amy Smith

CIVICS 101

THURSDAY 29

CENTRAL HEALTH BUDGET PUBLIC HEARINGS Central Health invites stakeholders to take part in the 2014 fiscal year budget-ary process. 6pm. *Central Health Administrative Offices, 1111 East Cesar Chavez. Free. www.centralhealth.net/watch_live.html.*

COOPERATION TEXAS VOLUNTEER ORIENTATION Learn about the local nonprofit that's dedicated to the development, support, and promotion of worker-owned cooperatives. Email to RSVP or get more info. 5604 Manor Rd. info@cooperationtexas.coop. www.5604manor.org.

IMMIGRANT RIGHTS: PRE-ACTION SOCIAL Immigration rights activists are planning an action in front of U.S. Rep. Mike McCaul's district office. Help make props for the protest and learn more about the issue. 6:30pm. 5604 Manor, 5604 Manor Rd., 512/391-2305. Free. alejandro@austinirc.org.

'TRAYVON MARTIN: IS JUSTICE BLIND?' Huston-Tillotson University hosts Austin community leaders in an effort to address educational, social, and economic opportunities for young minority males. Panelists include Austin Branch NAACP President Nelson Linder, Travis County Assistant District Attorney Gary Cobb, and APD Chief Art Acevedo. 7pm. Huston-Tillotson University, King-Seabrook Chapel, 900 Chicon, 512/505-3073. Free. www.htu.edu/19810/trayvon-martin-is-justice-blind-thursday-aug-29-at-7-p.m.

MONDAY 02

TEXAS INMATE FAMILIES ASSOCIATION MEETING Get your questions about the Texas Department of Criminal Justice answered on the first Monday of each month. *Sunrise Community Church, 4430 Manchaca, 512/371-0900. Free. www.tifa.org.*

TUESDAY 03

FRIENDSHIP INTERNATIONAL ENGLISH CLASSES Free classes help participants learn English while creating crafts, sewing, cooking, painting, learning computers, or preparing for citizenship. Child care for children aged 3 or older is available on-site. 9:45am-noon. *First Baptist Church, 306 Round Rock Ave., Round Rock, 512/989-0357. Free. www.friendshiprr.org.*

WEDNESDAY 04

APIE VOLUNTEER INFORMATION SESSION Impact the lives of AISD students by learning how to bring the community and the classroom closer together. 6:30-7:30pm. *North Austin YMCA, 1000 Rundberg, 512/637-0973. Free. kscheeman@austinpartners.org. www.austinpartners.org.*

TEXAS NORML MONTHLY OPEN MEETING Think today's cannabis laws are a joke? Join the fight for reform. Stay late for some reefer madness from stand-up comedians and reggae from the Mau Mau Chaplains. 8pm. *Flamingo Cantina, 515 E. Sixth, 512/494-9336. Free. www.texasnorml.org.*

CENTRAL HEALTH BUDGET PUBLIC HEARINGS (See Thursday 8/29.)

THURSDAY 05

NATIONAL WILDLIFE FEDERATION HABITAT STEWARDS TRAINING 512/978-2600. Free. lauren.rowe@austintexas.gov, www.austintexas.gov/departments/wildlife-austin.

ONGOING

CALL FOR PUBLIC INPUT ON BIKE SHARE STATIONS Here's your last chance to weigh in on potential locations for Austin bike share locations. You can even vote for the color of the bikes. *Through Aug. 31. www.votebikeshareaustin.com.*



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Fran Keller

JANA BIRCHUM

Keller Case Returns to Court

When a child is sexually abused, there isn't necessarily physical evidence to prove any abuse happened. The lack of any physical evidence of abuse is a central issue in the case of **Fran and Dan Keller**, convicted of sexually assaulting a child left in their care in 1991 – an appeal of that case is currently pending before a Travis County district court.

Fran Keller and her husband Dan were sentenced to 48 years in prison for allegedly sexually abusing a 3-year-old girl, **Christy Chaviers**, who in 1991 was an infrequent drop-in at the daycare Fran and her husband Dan ran in their Oak Hill home. After a day in care at the Kellers' home that summer, Christy told her mother, **Suzanne Stratton**, that Dan Keller spanked her. That allegation quickly morphed into an allegation of sexual abuse – and then into wilder allegations of abuse perpetrated by the middle-aged couple on Chaviers and two other children whose parents were

friendly with Stratton. The allegations turned fantastical: The Kellers had taken the kids on plane rides to Mexico, subjected them to satanic bone-replacing rituals, killed animals and babies – allegations that led Christy's therapist, then **Donna David-Campbell**, to conclude Christy had been a victim of "ritual abuse."

In 2008, the *Chronicle* began a reinvestigation of the case against the Kellers and found that there was, in fact, scant actual evidence that any children had been abused at the Kellers', let alone any evidence of satanic ritual abuse.

Indeed, the only physical evidence that suggested Christy had been abused came in the form of testimony from a then-novice Brackenridge emergency room doctor, Michael Mouw, who examined Christy in August 1991. In the fall of 1992, Mouw testified in court that in examining Christy he found deformities to her vaginal area that

could be signs of sexual abuse. That determination was confirmed by pediatrician **Beth Nauert**; but notably, Nauert examined Christy some two weeks after Mouw and found no signs of any deformities.

When he was contacted for what eventually became our 2009 story on the case ("Believing the Children," March 27, 2009), Mouw said that not long after he testified at the Kellers' 1992 hearing he realized that what he thought were injuries were in fact "normal variants" of female genitalia. Mouw's reversal – that in the 1992 trial he had provided what he now knows to be erroneous medical testimony – is among the claims for relief included in an exhaustive writ filed in January on Fran Keller's behalf by Austin defense attorney Keith Hampton. Mouw's reconsideration has eliminated the only piece of physical evidence suggesting that the Kellers abused Christy, and the only concrete evidence that any crime ever happened.

Mouw's changed opinion took center stage at a hearing Tuesday afternoon before retired District Judge **Wilford Flowers**, who as an elected judge presided over the Kellers' original trial. Under questioning by Hampton, Mouw testified that he had only been practicing medicine for some four years before examining Christy and had little experience or training in conducting sexual abuse examinations of children. It was a "chart I picked up randomly in the middle of a busy ER shift at Brackenridge," he said. Mouw examined Christy and found what he characterized as injuries to her genitalia.

It wasn't until several years after he'd testified about the alleged injuries that he attended a presentation by Nauert that detailed normal variations of female genitalia. Nauert showed a slide of normal genitalia that looked exactly like what he'd seen when he'd examined Christy. "Kind of a lightbulb went off and I was like, 'that's just like what I saw'" in Christy, he recalled Tuesday afternoon. Is there any doubt in your mind today, that what you saw in 1991

wasn't an injury, but was in fact a normal variant?, Hampton asked of Mouw.

"No doubt," he said.

Nonetheless, prosecutor **Scott Taliaferro** dug in to Mouw, asking about what he'd told the *Chronicle* in 2009 – suggesting that Mouw's regret and subsequent action to correct his testimony was somehow prompted by our article, which Taliaferro characterized as not reflecting every bit of testimony from the Kellers' trial and including information that had not been provided to jurors. Mouw said he regretted not pressing the issue sooner – it was Nauert's presentation that first prompted his doubts, which were compounded by a subsequent *Texas Monthly* article by **Gary Cartwright**. Mouw recalled that after the Nauert presentation, he did in fact reach out to Austin Police with his concerns, and was told he "didn't need to worry about it because there was stuff he couldn't tell me about ... but [the APD detective] was convinced they were guilty."

Mouw testified that he simply was not trained to examine children for sexual abuse and that the science of doing so has evolved significantly in the intervening 22 years. Moreover, he said he did not have access to a culposcope back then, a tool that likely would make moot contemporary questions about that initial examination. A culposcope is a magnifying device that helps doctors to examine the vagina – and takes magnified pictures of examined female genitalia. Mouw testified that had he used one in 1991, the questions being asked now would be readily answered by photographic evidence. "The main issue for me on this case [is if I] had a culposcope [we] would've had photographs" of Christy's genitalia, which would be "much more reliable forensic" evidence, he said.

After a nearly three-hour hearing, the case was left pending in anticipation of further review.

– Jordan Smith

A more detailed version of this story is posted on the NewsDesk blog, at austinchronicle.com/blogs/news.

DPS Releases Poopgate Docs

It seems **Texas DPS** is SOL in its efforts to back up allegations that protestors planned to throw jars of urine and feces at lawmakers during the recent abortion law debate. A newly released stack of emails and texts has done little to back up this claim.

The documents were obtained by the *Texas Observer* and placed online as part of the ongoing investigation into claims by DPS that troopers "discovered one jar suspected to contain urine, 18 jars suspected to contain feces, and three bottles suspected to contain paint" during the debate on abortion restrictions in House Bill 2 (see "Tampongate Revealed!," July 12.) The accusations were made to back up the need for the enhanced security at the Senate gallery, including the nationally ridiculed seizure of tampons.

What quickly emerged was how the agency spun into damage control as they were bombarded with questions from reporters. By July 14, DPS Director **Steve McCraw** was exchanging frustrated emails with Chief of Staff **Robert Bodisch**. McCraw wrote, "I am tired of reading that we made this stuff up. Let's get the photos we have to members and the media." Unfortunately for McCraw, those photos have yet to materialize. In fact, Capitol District

DPS Officers arrest an "orange shirt" during the abortion law debate.

Commander **Jose Ortiz** informed him that "troopers were not directed to take photos."

Ultimately, there is little within the released documents to back up any of the claims, or any arrests. In a series of texts (the identity of the recipients and the senders were redacted, but presumably either DPS or Senate employees) on July 15, the question was asked, "Were any of you aware of urine or feces taken during our shakedowns?" All three respondents said no, with one even replying, "Just what DPS put out on email." That backs up reporting by the *Texas Tribune* that its journalists could not find a single DPS trooper who had seen any of the alleged excrement.

So where did the rumors come from? On the day, much of the "intel" that DPS used seems to have been idle chatter on social media, or as it is repeatedly dubbed in the records, "open source reports." Most tellingly, some of it came from anti-choice activists like former Planned Parenthood clinic director **Abby Johnson**. Seemingly every action by anti-HB 2 protestors was taken as a potential threat – even when they were obeying the rules. When two unnamed organizers were seen taking food from other people, rather than letting them try to take it into the Senate gallery (where it is banned), one



JOHN ANDERSON

email suggested "they maybe [sic] planning to use the food and drinks to trash the place." Texas DPS Intelligence & Counterterrorism Division senior analyst **Susan Fafrak** sent an email saying that she had been informed by Lt. **Bonifacio Esquivel** that "the orange women" (seemingly a reference to the protestors in orange shirts) "will be taking off their clothes, urinating, and defecating in the Senate gallery today." Wisely, she added that she was "still searching for some sort of confirmation of this."

– Richard Whittaker

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Skeptics Question Aquarium Owners' Record

A proposed aquarium in Northwest Austin isn't expected to open until the end of the year, but the private enterprise is already drawing close scrutiny from city officials, and has generated local and national concern from marine life experts and animal rights advocates.

Brothers **Vince** and **Ammon Covino** intend to bring a full-scale public aquarium to an old Lacks furniture store site at 13530 Highway 183 N. Whether their plan is legitimate is at issue after the death of more than 200 aquatic species at another Covino-owned aquarium in Oregon. The deaths sparked renewed interest in the pair's business dealings – including one brother's federal indictment for illegally procuring animals, and their compliance (or lack thereof) with city ordinances and state and federal laws as the brothers prepare to open their Austin operation.

On Monday, Delcianna Winders of the **People for the Ethical Treatment of Animals** wrote letters to the city's **Animal Services** and the **Health and Human Services Department** – citing an Aug. 23 *Chronicle* blog post and other backup information – asking for city officials to inspect the proposed Austin Aquarium in far Northwest Austin to ensure that the Covinos are complying with state animal welfare law and with the city's wild animal ordinance.

In response, the city says that the Covinos were issued a citation by **Code Enforcement** in July for keeping animals on-site without a permit, and report that a subsequent permit application to do so was denied. City inspectors followed up last week and “confirmed that the animals were removed,” according to the city email. “Any time there is an accusation of animal cruelty, it is a situation the City of Austin takes seriously,” reads the email. Those accusations are investigated by the Austin Police Department, the email continued, which to date has not received a “complaint or request for inspection of the Austin Aquarium.” Whether PETA will file a new complaint directly to APD remains unknown.

According to Vince Covino, who, with his brother Ammon, owns public aquariums in Boise, Idaho, and Portland, Ore., their proposed **Austin Aquarium** will give residents a chance to see and interact with 2,500 different species. But a report on the brothers' operations in Portland, published in *The Oregonian*, raises questions about the Covinos' ability to care for the species. The report revealed that in a roughly three-month period this year more than 200 marine animals died at the **Portland Aquarium**, which opened in Dec. 2012. The **Oregon Humane Society**, which has enforcement power there, is investigating. That is significant, says **Lisa Wathne**, captive wildlife specialist for the **Humane Society of the United States**, but an exception to the rule: There is virtually no oversight of captive marine animals at

the federal level – unless an animal is endangered – and regulations in the states are a patchwork of protections and enforcement schemes. That makes it even more important that aquariums follow best practices – embodied in accreditation standards of the **Association of Zoos and Aquariums** – and employ “exceptionally knowledgeable and observant, qualified and experienced people to take care of these animals,” Wathne said.

Because marine animals are delicate and can be tricky to care for, animal experts say attention to animal welfare is heightened. Human safety and animal welfare “come before everything else,” says **Rich Toth**, director of animal husbandry at the **New Orleans Audubon Aquarium of the Americas**, who works on accrediting facilities through the AZA. Thirty-eight aquariums nationwide are accredited by the agency, a rigorous process that covers all facility operations, including finances and procurements; neither Covino aquarium is accredited.

On the issue of procurement, it seems unlikely the Covino brothers' actions would meet the ethical standards required by the AZA. Ammon Covino is currently under federal indictment in Florida for illegally procuring animals for both the Boise and Portland aquariums.

Ammon remained free of pretrial detention on bond until Feb. 2013, when he allegedly attempted to procure additional animals from Florida. Ammon was then jailed until June when he was again granted pretrial release, first to travel to Portland and then, on June 15, to move to Steiner Ranch near Austin. We found him in North Austin on Aug. 21, inside the former Lacks store with a host of contractors from KDR Electrical Services, Inc. Covino declined to comment on the allegations of shoddy care in Portland.

According to the city's **Planning and Development Review Department**, the Covinos to date have not filed for a building permit for the site. Nonetheless, the interior of the facility was strewn with supplies and several contractors walked in and out carrying tools. According to department spokeswoman Sylvia Arzola, the brothers were given one



Ammon Covino, outside the proposed Austin Aquarium

permit, to demolish one interior wall. Unless and until a building permit is actually issued, the Covinos will not be able to have the place inspected or to get a certificate of occupancy.

Ammon Covino told the *Chronicle* that he has “talked” with the city, and suggested he has made an application to do work on the place, although he says he had no site plan. He said the contractors were there last week because he is taking bids for work inside the facility. According to the Austin Aquarium Facebook page, it would seem there's already been a lot of work done, chronicled in pictures posted to the site – including one taken July 1 of Vince Covino, with a caption that says fish quarantine tanks “are on-site, being plumbed this week.”

The photos may in part have prompted a complaint to the city's **Code Compliance** office on

July 18; inspectors issued two notices of violation, a spokeswoman said, including one for failing to have an occupancy permit that would allow for the on-site “stocking” of animals. Last week, Ammon Covino first told us that the brothers had never stored any animals at the property before conceding that they had; they've since removed all fish to another location that he would not disclose. Nonetheless, a photo posted to the aquarium's Facebook page on Aug. 2 shows three men moving a large black tank into the front doors of the store. The caption reads: “Do you think we got this 5,000-pound crocodile tank in thru the front door?”

It is also unclear whether the Covino brothers' business complies with either federal or state animal protection laws. According to the Austin Aquarium website, the facility will have sea otters and sea turtles – both animals that are protected by federal law and require a permit to show. Federal law does not protect the majority of marine animals. State law requires a zoological permit for some aquatic species.

To obtain any state animal permit, an applicant must also be accredited by the AZA; the Covinos have not applied for any state permits. Of course, and particularly with aquarium operations, both state and federal permitting laws can be legally circumvented if the facility avoids collecting or holding any of the species they cover. In other words, the Covinos could escape regulation by carefully curating their collection, which would necessarily require that they avoid adding any mammals, like the promised sea otters. But according to a Facebook post, it appears they've already acquired at least one mammal, a young kinkajou named Dexter, who has already been posing for public photo ops.

Kinkajou that are exhibited publicly are regulated by the federal Animal Welfare Act, says **U.S. Department of Agriculture** spokeswoman Tanya Espinosa. To date, the Covinos have not made an application for an AWA license. Although the aquarium may not yet be open, displaying the kinkajou to drive business would nonetheless run afoul of federal law, which requires the USDA license when individuals use mammals “for monetary gain,” she said. USDA investigates licensed and unlicensed facilities. “We rely on the public, and our stakeholders, to let us know what is going on,” she said.

– Jordan Smith

Development Plan Goes Nowhere Fast

In what played out like a how-to guide to getting Austin residents riled up, the **Parks and Recreation Board** on Tuesday tackled a proposal to develop **Hancock Golf Course** for residential and commercial use. The wildly unpopular proposal to develop residential and commercial properties on the “oldest golf course west of the Mississippi” doesn't appear to be gaining any traction at City Hall. But that didn't stop people from flooding the Parks meeting. Board chair **Jane Rivera** explained that she had asked to discuss the idea after hearing talk about the plan. And after the briefest of assurances from Parks and Recreation Department Assistant Director **Jesse Vargas** that the department stood with the community and opposed the proposal, the board unanimously embraced a recommendation from board member hill Abel that City Council “not consider any additional development of Hancock Golf Course.” There were cheers all around (despite an oddly aggressive defense of the proposal from mediator **Jim Huddleston** of Crawford, Huddleston & Co., who explained his plan was misunderstood).

– Elizabeth Pagano

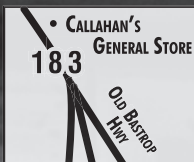


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Council-Staff Tension Spills Over in Budget Talks

When Council Member **Bill Spelman** unloaded – double-barrel style – last Thursday on Assistant City Manager **Anthony Snipes**, he was aiming, at least ostensibly, at city staff over delays in the creation of a “leave bank” for city employees. But, as any Texan knows, buckshot scatters. And Spelman wasn’t the only one firing: This year’s budget season has been remarkably tense. Council Member **Mike Martinez** in particular has grilled staff over vacancy issues and typos in staff budget reports that, in at least one case, appeared to give Martinez pause over questions about whether they were indeed errata – or something more.

The tension between Council and staff comes on the heels of yet another police-involved shooting of an African-American man, the accompanying return of the **U.S. Justice Department’s** investigation of **Austin Police** policies, the collapse of collective-bargaining talks with the **Austin Fire Department** (along with a raft of accusations against city management from **Austin Firefighters Association** President Bob Nicks), and the recent re-emergence of a scathing 2010 internal staff ethics report. AFSCME, too, has joined the party. Representatives of the local chapter of the union for municipal employees, in search of a 3% raise, employed a litany of stats at Thursday’s first public hearing on the fiscal year 2014 budget to hammer city management over what they painted as an ongoing bloat of organizational fat.

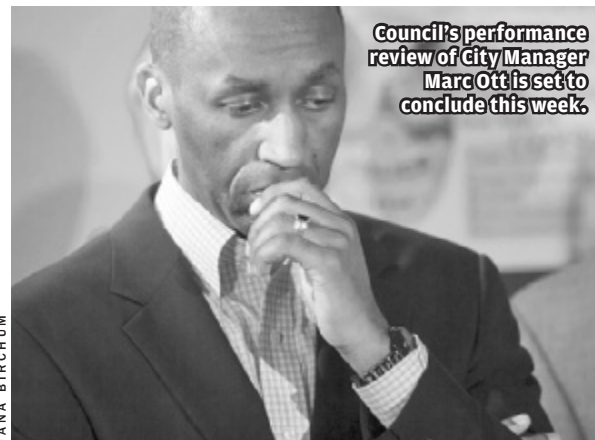
In this broader context, statements from Spelman and Martinez appear to capture a growing dissatisfaction with city management – at least at some specific levels. Spelman was remarkably blunt at Council’s

Aug. 22 meeting. He began tearing into Snipes by asking him whether he knew why his office hadn’t shared changes in the proposed leave bank ordinance with the city management team. After a pause, and a “no” from Snipes, Spelman dove in.

“We – meaning my staff ... first began discussion with you and your staff on this issue in September of last year. They had lots of meetings, they spent lots of time talking to your staff about this. And it dragged on and it dragged on and it didn’t get anywhere because all the way through they got a very strong impression ... that your staff did not want to work with us on this,” Spelman began. “This took as long as it did because we weren’t getting any help from you. So it seemed to them ... that if we gave this to you several days in advance, you would just come up with a whole bunch of – I almost said excuses, and I think I’ll continue to say excuses – for why you can’t do it or why it’s going to cost too much money, and [you] would try and talk us out of it. It seemed to them and it seemed to me at the time that providing this to you at the last possible moment would be the best way of avoiding excuses.”

He continued: “We failed at that. You came up with additional amounts of money that you think this is going to cost, and you came up with some arguments for why it is we shouldn’t do it.”

Snipes, on the spot in front of Council, issued a careful response. “I believe that based on the work that staff has done of course for the last month-and-a-half in putting forth a leave bank that we’ve never done before, I think that staff did a very responsive and deliberate job in trying to bring forth to this Council the best leave



JANA BIRCHUM

Council's performance review of City Manager Marc Ott is set to conclude this week.



JOHN ANDERSON

Council Member Bill Spelman is unhappy with staff's handling of employee “leave banks.”

bank proposal,” he said. “It’s disheartening that you believe that we can’t be collaborative, because my staff works very hard to provide the best possible service to not only your staff, but [to] Council. So, if that’s the case, I do apologize.” City management declined further comment last week.

For his part, Martinez targeted human resources chief **Mark Washington**, questioning a set of numbers included in the FY 2014 document that appeared to indicate a dramatic increase in staff turnover. Washington told Martinez the figures were not accurate in such a way that Martinez was forced to abandon the implied concern over staff dissatisfaction. Martinez then obligingly asked budget staff for details about their proofreading process (the turnover errors weren’t the only ones Council members have found). But Martinez, who noted that the figure listed in print was very specific, did not appear to fully believe that the turnover figures were an error.

All this palace intrigue may not ultimately amount to much. Though City Manager **Marc Ott** is in the middle of a two-part annual Council review (set to conclude Aug. 29), and there is clear dissatisfaction with city management, Ott has reportedly been in this position before. Back in June 2012,

the Rev. **Joseph C. Parker** of David Chapel sent a letter to Council members, writing he was “concerned that I am hearing that there is a move underway to urge you to give [Ott] a poor review and perhaps even terminate his employment.”

Parker went on to note Ott’s accomplishments as city manager and added, “I also believe that many from a cross-section of our community are quite pleased with Mr. Ott’s performance; and I and many others in the African-American community would find great offense to any effort to terminate Mr. Ott’s employment.”

Lurking behind this inner conflict is the massive change headed Council’s way in the form of a new **10-1 system**. The confusion that appears set to erupt upon the swearing-in of at least nine new Council members will leave the sitting city manager – Ott or whomever – in a much more powerful position. Some might even characterize the role as an unelected strong mayor. There’s no official campaign to revamp the council-manager form of government – and indeed the charter change to effect such a move couldn’t hit ballots for at least another two years – but make no mistake, the sentiment is there. As for more immediate change: Stay tuned. – *Mike Kanin*

Court Weighs New Trial For Pitonyak

Should Travis County prosecutors have turned over to defense lawyers for **Colton Pitonyak** evidence that another person claimed responsibility for the the gruesome murder of **Jennifer Cave**? And even if prosecutors should have done so, would that have made a difference to jurors, who convicted Pitonyak in 2007, and sentenced him to 55 years in prison?

Those are among the questions a three-judge panel of the **5th U.S. Circuit Court of Appeals** will answer to determine whether Pitonyak should be granted a new trial.

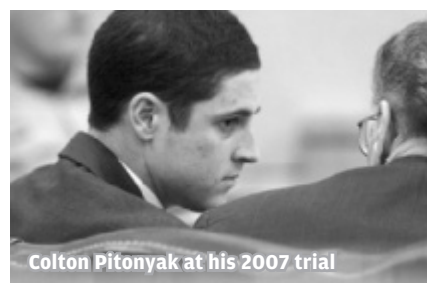
Pitonyak’s friend, Cave, was found murdered and dismembered inside his West Campus apartment on Aug. 18, 2005, by Cave’s mother Sharon and her then-fiancé Jim Sedwick. As it happened, Pitonyak had fled to Mexico the day before with another friend, **Laura Hall**, with whom he spent five days south of the border before being picked up by U.S. Marshals and returned to the U.S. Phone calls and text messages to Hall were used as evidence against Pitonyak, as was evidence that he’d made a run to a hardware store the morning of Aug. 17, where he purchased a hacksaw, rubber gloves, and cleaning products.

Pitonyak testified at trial that he did not remember shooting Cave. Pitonyak, a former honor student, had been on a downward spiral of dealing drugs and abusing drugs and alco-

hol. The night that Cave was killed he was in the middle of a multiday bender. Pitonyak also testified that it was Hall who devised and directed the plot to dismember Cave’s body. Hall was sentenced to 10 years for hindering apprehension and tampering with evidence.

On appeal, however, Pitonyak’s attorneys have argued that Travis County prosecutors failed to disclose before his trial information recorded in Hall’s jail records by a jail counselor, noting that Hall told other inmates she was responsible for the murder, and bragged that she would get away with it while Pitonyak would languish in prison. Before a three-judge panel of the 5th Circuit in Austin Tuesday morning, **Chris Perri**, who with **Joe Turner** represents Pitonyak, argued that the failure to release that information to Pitonyak’s defense is a clear violation of **Brady v. Maryland**, which requires the state to release exculpatory evidence.

A lawyer for the state, Deputy Solicitor **Andrew Oldham**, argued that prosecutors don’t have a duty to turn over notes made by a medical professional, and that the notes in ques-



JANA BIRCHUM

Colton Pitonyak at his 2007 trial

tion would be protected by federal medical privacy laws. It isn’t even clear that prosecutors would have had access to those notes, which were made as an entry into an electronic record detailing Hall’s stay at the county jail and held by **Travis County Sheriff’s Office** employees, Oldham said. And there is evidence that the TCSO has already successfully quashed in state court a subpoena from the D.A.’s office seeking access to the records based on the fact that they would be protected medical records.

What case sets precedent for the proposition that “mental health providers” are to “turn over all statements” of an accused person as discovery, Judge **Priscilla Owen** asked Perri. “This is not a mental health issue,” Perri responded, telling the panel that Oldham’s argument was, at best, disingenuous.

Oldham argued that there is not “one scintilla of evidence” that prosecutors were actually able to access all parts of the record, and he continued with the idea that these specific notations made by a group counselor at the jail would be protected medical records.

The court has no deadline to rule. – *Jordan Smith*

For more on Tuesday’s hearing, see austinchronicle.com/newsdesk.

UT Regents Fight Heats Up as Board Reshuffles

The fight between Texas lawmakers and the **UT System Board of Regents** grew stormier this week as the House Select Committee on Transparency in State Agency Operations hired aggressive attorney **Rusty Hardin** as their special counsel. Meanwhile, the regents attempted to smooth the waters by changing their leadership.

Committee co-chair **Dan Flynn**, R-Van, announced on Aug. 23 that Hardin will provide legal advice as they investigate whether UT Regent **Wallace Hall** was part of a witch hunt against UT President **Bill Powers**: Hall faces potential impeachment proceedings and removal from office. Like the recent appointment of white-collar crime specialist **Michael McCrum** as special counsel to investigate Gov. **Rick Perry**'s crusade against the **Travis County Public Integrity Unit** (see "Special Prosecutor Named to Probe Perry's PIU Motives," Aug. 23), Hardin is a politically interesting pick. A former Harris County assistant district attorney, Hardin was special prosecutor in the court of inquiry over the 1987 wrongful conviction of **Michael Morton** for his wife's murder, leading to the arrest of Williamson County Judge **Ken Anderson** for hiding evidence. However, Democrats with a longer memory may remember him as a go-to attorney for political allies of **George W. Bush** and **Tom Delay** (see "The DA Makes a Deal," Dec. 17, 2004), and chief trial counsel to Ken Starr during the Whitewater investiga-



Rusty Hardin

tion against Pres. **Bill Clinton**. However, in a sign that bygones may be bygones – or at least be put on hold – committee co-chair **Carol Alvarado**, D-Houston said, "I have full confidence that [Hardin] will carry out his work with integrity and professionalism."

The day before Hardin's hiring, the UT regents shuffled their leadership, replacing land developer and Powers critic **Gene Powell** as chairman with the more conciliatory **Paul Foster**, the El Paso-based executive chairman of Western Refining, Inc. Currently Powell's vice chair, Foster has just begun a second six-year term on the board. In his first public statement after the meeting, Foster said he was committed to improving relationships between the regents and the Legislature.

At the meeting, two new regents took their seats at the table: McAllen municipal judge and Loya Insurance Group chief attorney **Ernest Aliseda**, and billionaire **Jeff Hildebrand**, CEO of the politically influential Hilcorp Energy Company. Predictably for Foster, neither man is a UT graduate. Instead, when Perry nominated them in February, he picked two alumni of his old alma mater, Texas A&M. However, during their Senate confirmation hearings in February, both men and Foster were grilled by lawmakers over their independence from the governor, and effectively forced to pledge that they would not remove Powers from office without proper process or consultation. – *Richard Whittaker*



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Gómez Pushes Road Plan Near Racetrack

Travis County Precinct 4 Commissioner **Margaret Gómez**'s sudden attempt at jump-starting development around the **Circuit of the Americas** racetrack in Southeast Austin comes also with an implied question – something other than the one about dollars that plagues all Texas road projects: If you build it, will they come?

To be clear, Gómez's pitch to bring a series of major new road projects to the region without voter approval is not couched exactly as a development push. During last week's meeting of the **Travis County Commissioners Court**, she presented the idea to her colleagues as a push to reconcile the economic conditions of her constituents with those in the rest of the county. In a rambling, loaded statement, Gómez sort of made her case: "Now, from the headlines that I see as soon as we say we need roads in Precinct 4, immediately COTA comes up, and I think all that indicates is COTA has had great impact on Precinct 4 and in this region and this city," she said. "However, I don't want to let COTA, the impact they have had on us, drown out the voices of the Mexican-American community, which is predominant in Precinct 4. ... It's a diverse community. African-Americans live there, Anglos, rich, poor, it's ... a microcosm of this area. Those are the people I'm hearing from. And yes, I listen to every single person who calls me, whether they agree with the plan or not, but ... my job here as commissioner of Precinct 4 is to make sure that the voices of Mexican-Americans are not drowned out by other folks who may be more vocal and, while they are local [and] I listen to them, I've felt like I needed to bring to the attention of the Commissioners Court the needs in Precinct 4 and the people who live there." Her road construction plan, she continued, "addresses access and safety issues."

Gómez left it to former County Auditor **Susan Spataro**, who Gómez brought back

from forced retirement to help on the matter, to fill the court in on the potential fiscal benefits. Still, Spataro stuck to the script. "One of the things that [Gómez] wanted just in terms of getting direction as to what she had in mind ... [is] a strategic initiative that would make meaningful first steps in creating economic opportunity, including road construction, jobs, and education in southeastern Travis County. Gómez did not want a superficial approach loaded with buzz words. She didn't want to toss out a couple of Band-Aids and pretend we were doing something when in fact nothing meaningful would happen."

The Gómez and Spataro plan will look to other regional entities, including the **Central Texas Regional Mobility Authority** and the city of Austin, to chip in for costs. (For his part, Austin Transportation Director **Robert Spillar** did not exactly sound enthusiastic

about the idea.) But, aside from the jobs that could theoretically be created from construction work on the project, the roads themselves will bring not much other than, as Gómez put it, access and improved safety. To affect more permanent good in the region, Gómez has to hope that more lanes will lead to more business. And though that promise was made to commissioners by way of public testimony last Tuesday, whether a remote section of the county (superhuge COTA venue included) is the next fiscal hotspot remains to be seen.

Commissioners are expected to hear more detailed cost estimates for the project next Tuesday.

— Mike Kanin



JOHN ANDERSON

Pct. 4 Commissioner Margaret Gómez says her road plan would address Precinct 4's access and safety issues, not just the needs of COTA.

THE HIGHTOWER REPORT BY JIM HIGHTOWER

POLICE DESTROY THE 'GARDEN OF EDEN'

The Bible tells us that the Garden of Eden was heaven on Earth – until Adam ate that apple. Then all hell broke loose.

Recently, hell erupted in the garden again – this time in Arlington, Texas, on a small, organic farm named "**Garden of Eden**." At about 7:30 in the morning on Aug. 2, a SWAT team of armed police agents, code enforcement officers, and narcotics detectives suddenly exploded all over **Shellie Smith's** little farm. They burst through the gate, handcuffed the terrified residents, and held them at gunpoint while agents executed the raid's mission.

Which was what, exactly? A **City of Arlington** spokeswoman explained that, "The purpose was to improve the quality of life [and] to resolve life safety issues within neighborhoods." It seems there had been complaints about marijuana being grown and about the place being unkempt.

So, what did the derring-do raiders achieve? They captured 15-20 blackberry bushes, 15 okra plants, 14 tomatillo plants,

some native grasses, and all the sunflowers. Then they whacked down Shellie's sweet potato patch with a Weed Eater and seized the farm's compost, along with some wooden pallets, old tires, and furniture.

Notice what they did not find? Marijuana plants. Nor any other illegal products. In short, on the basis of rumor, autocratic police power was unleashed to "improve the quality of life" by destroying an organic farm.

Why would police resort to paramilitary force just to check out a few marijuana plants and some trash? Because right-wing officials and arms-industry lobbyists have been pushing police departments all across America to switch from a peacekeeping approach to an aggressive, militarized SWAT mentality, with officers being armed, trained, and psyched to treat common citizens as enemies. To learn more, visit www.aclu.org/militarization.

For more information on Jim Hightower's work – and to subscribe to his award-winning monthly newsletter, "The Hightower Lowdown" – visit www.jimhightower.com. You can hear his radio commentaries on KOOP Radio 91.7FM, weekdays at 10:58am and 12:58pm.

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Former Ann Richards teacher
Kate Mason-Murphy

JOHN ANDERSON

In the Name of Ann Richards

AISD's School for Young Women Leaders is a district showcase – does its glittering reputation hide a darker side for teachers and students?

BY RICHARD WHITTAKER

Ann Richards was no saint. Talk to any veteran reporter and they'll pull out a story about the hard-drinking, hard-talking, silver-haired pit fighter of Texas politics. But she believed in redemption. She once said, "I believe in recovery, and I believe that as a role model I have the responsibility to let young people know that you can make a mistake and come back from it." When the Austin Independent School District opened the Ann Richards School for Young Women Leaders in 2007, it was that pledge turned into brick and mortar: to give a college opportunity to girls who weren't necessarily top of the class, but had potential, and to help them give back to the community.

That's the mission Kate Mason-Murphy signed on to when she joined the school as a physical education teacher in August 2008. Mason-Murphy – or Coach Mason, as her students call her – wasn't looking for a regular teaching job. In 2006, she moved to Austin and was organizing special events for Toyota. She picked up a part-time job teaching PE at ACES (Alternative Center for Elementary Students), the district's campus for troubled elementary kids. But when she heard about Ann Richards, she knew where she wanted to go. She said, "I had started a girls' club, I had worked with Title I [at-risk] kids, and I love working with that age group. It was a perfect fit." She went to find the campus' founding Principal Jeanne Goka. "I said, 'I'm the one that's been hounding you, I think I'd be great for this job.'"

Five years later, she still believes in the mission. But her faith in the campus' administration is shattered. Less than two years after successfully battling cancer, and weeks before the end of the school year, she was fired and banned from campus. Not, she argues, for any major sin or rank incompetence, but because she stood up for herself.

"Teachers are upset and scared," she said. "People get bullied and mistreated every year."

The Ann Richards School is undoubtedly the district's golden child. The district's only single-sex campus, it provides a STEM-centric curriculum (science, technology, engineering, math) for girls in grades 6-12. Its test scores are (in Texas Education Agency terminology) "exemplary." Students have provided thousands of hours of community service and mentoring. It has its own charitable foundation, putting extra money and resources into the campus. Plus, with the name "Ann Richards" painted on the sign, it belongs to a political legacy.

Yet the district is peculiarly, almost uniquely defensive about the school. In reporting this story, the *Chronicle* asked to speak to campus Principal Jeanne Goka and Chief Schools Officer Paul Cruz. We were initially told that they were busy, due to the imminent start of the school year, but that district staff was attempting to schedule some time with them. After a week, we offered to submit a list of questions for each: The district agreed. What we got back was not individual answers from Goka or Cruz: Instead, they were answers relayed and rewritten by Alex Sánchez, executive director of the AISD Communications and Community Engagement department.

If kids don't hit the targets defined by the campus administration, they're gone. And that's the exact opposite of what Ann Richards is supposed to do.

It seems odd that campus and district staff would not want to talk about Ann Richards. After all, this year it graduated its first class. Their scores were high, and every single student was headed to a four-year college. The school and the foundation touted the fact that its students had earned \$2.6 million in merit-based scholarships. In short, the campus had done its job of preparing young women for college. Sánchez said, "Having just graduated their first senior class, the principal and teachers are proud to have seen their vision become a reality."

The Growth Plan

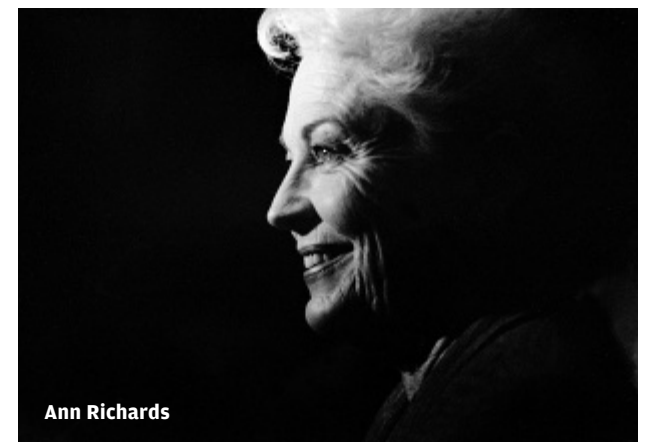
That was true, at least, for the students who made it to graduation. There were 52 students in that class – compared to 102 in the original cohort that entered at seventh grade in the 2007-2008 school year. Add the 11 students who joined that cohort in later years, and a total of 61 students moved or transferred out; only 41 of the original 102 remained.

And it was not just one year, or one cohort. The pattern of attrition in the graduating class of 2013 is repeated in every grade, and has done so since the campus opened. Last October, the AISD board of trustees requested a breakdown of admissions and exit numbers at Ann Richards, and the figures were startling. In the 2012-2013 school year, only 38% of the 124 sixth-graders who entered in 2007 remained by 11th grade. Similarly, in that school year 13% of the rising sixth-grade class left before seventh grade. Every year since Ann Richards has opened, each rising grade has shrunk. If any other AISD school suffered that kind of constant attrition, a red flag would have been raised.

But when Mason-Murphy signed up, she went in with a "clear eyes, full hearts, can't lose" attitude to a campus of pure potential. The school offered her a position: 50% PE and 50% technology specialist. Then, on her very first day, they changed the description, to 50% PE, 50% English as a Second Language. Eager to be there, she obtained the ESL certification, and then broke some good news to the administration: During the interviews, she learned she was pregnant. Their response was not what she expected. She said, "They were a little irritated."

The following year, things still looked good: She loved her work, she loved the students, she was headed out of her probationary year. Then she found out that she was pregnant again, and it was the same surprising reaction. Her cardinal mistake was simple: She wasn't putting the school ahead of her own life. She said, "The two assistant principals that I was close to told me absolutely do not tell Jeanne Goka, do not tell [Assistant Principal] Kris Waugh, [and] to join the union before I did anything." What Goka and the administration expects from teachers was simple, she said: "No children, and be willing to work 80 hours a week for piddly pay." Moreover, they warned her that if Goka knew she was pregnant, she would stay on a one-year contract and lose the security of a three-year position.

continued on p.22



Ann Richards

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The contract issue became moot in 2011, when the district declared financial exigency and got rid of three-year contracts. However, as part of the cost-cutting, Mason-Murphy's hours were cut from full-time to 67%. Initially, she saw this as a positive: After all, she had two infants to look after, so having more time available could only help. The following year, her hours went back up to 83%. However, she remained classified as part-time, even though other staff with less experience were working the same hours but pulling down full-time salaries. She said, "I got the same number of kids stuffed into fewer classes, but I took a \$7,000 pay cut."

It was during this period that Mason-Murphy says she endured what she describes as administrative harassment, reaching its height in February 2012 when, with little notice, Goka took personal charge of her annual evaluation. "She knocked me off for stupid things," Mason-Murphy said, such as using a water bottle rather than a cone to mark out the running track. "I had seven girls wearing a Texas State University T-shirt from their college field trip, but they weren't wearing an Ann Richards shirt, so she gave me 'below expectations' on classroom management. I feel sure that's not what the [TEA] had in mind." She appealed Goka's evaluation to the district, claiming that Goka's report was unfair, inaccurate, and even covered times when Goka was not even in the room. On a second evaluation by district staff, she was classified as proficient in all areas. "Jeanne insisted on averaging [her evaluation] with that one," Mason-Murphy said, "and because of that average, I was put on a growth plan." In AISD terms, a professional growth plan is effectively a probationary status, requiring specific improvements to avoid potential termination.



Ann Richards Principal
Jeanne Goka

JANA BIRCHUM

Excellence by Attrition

Then, on March 27, 2012, Mason-Murphy was diagnosed with breast cancer. She claims that Goka, rather than showing sensitivity to her situation, made it impossible for her to fulfill her growth plan. The principal twice declined to let her attend a required Socratic questioning seminar. The same happened when she tried to schedule a session on lesson planning. "Instead," Mason-Murphy said, "she made me chaperone a seventh-grade college field trip." Finally, in October 2012, Mason-Murphy took the radical step of filing a professional grievance against Goka.

Even though the deadline for her current growth plan was not set to expire until Feb. 22 of this year, in January Goka dropped a bombshell: "Jeanne told me, 'regardless of what you do, you're on a growth plan next year.'" Soon, Mason-Murphy was given an option: Quit, and be given the opportunity to apply elsewhere in the district, or be fired and never work in AISD again. She said, "I told her, 'you know what, Jeanne? I'm willing to take my chances.'" Previously, she'd been expecting to get a simple letter of nonrenewal, meaning the campus would not be giving her another one-year contract. Instead, on Jan. 31, she received a contractual difficulty notice – the first step to being fired. Mason-Murphy fired back with a second grievance complaint against Goka, alleging "a multiyear pattern of harassment and discrimination." Goka pushed further, and on May 20, Mason-Murphy received her official letter of termination, signed by AISD Board President Vince Torres. She said, "I keep getting certified letters saying 'you're fired, you're fired, you're fired.' How many do I need?"

Mason-Murphy is not alone, but she is alone in feeling she can speak publicly about her experiences. Other members of the Ann Richards community echoed what she said, but were afraid to speak publicly. Parents worry about what will happen to their kids. Teachers worry about what will happen to their careers. Former teachers just want to put

the whole experience behind them. Moreover, they feel that the grievance system is so heavily biased that complaining is pointless. Mason-Murphy has experienced that firsthand: The first two levels of her grievance were heard by Goka – the very person she was complaining about.

AISD declined to comment on either the facts or the central complaints in Mason-Murphy's grievances, as they are still pending a hearing by the board of trustees. However, other former staff report a similar experience: that there was an inner and outer circle at Ann Richards, and that if the administration didn't like them, they would find themselves classified arbitrarily as part-time or put on a growth plan. The district denies any misuse of the plans. Saying that they deal with "personnel matters and [are] private," Sánchez said that their goal "is to seek better outcomes."

Yet teachers may not be seeing those outcomes. Some quit; some even left education altogether. One former staff member recounted, the year after leaving Ann Richards, taking a position at one of the lowest-scoring, most challenged campuses in the state – and finding that a better, more rewarding experience than the district's premier school.

The system Mason-Murphy and her colleagues describe is one of cripplingly high expectations. Teachers are expected to work every hour possible, while students are simultaneously placed under extraordinary pressures.

For Teri O'Glee, executive director of the Ann Richards School Foundation, that's only to be expected in a new, experimental school. She said, "In the early years, there are challenges as there are in any start-up." It's no surprise that O'Glee makes that "start-up" comparison: A business consultant by trade, she joined the foundation in December 2012 after periods of working with charter operator KIPP in both Dallas-Fort Worth and Austin. She said, "Whenever you have a start-up, and I've been involved in several, for the first couple of years there is a tremendous amount of work that has to be done."

Mason-Murphy found that response frustrating, because what she saw was not teachers quitting because the work was too hard: It was teachers being forced out because they don't fit the program. She said, "We have the highest turnover in the district at a premier school with zero discipline problems."

Ann Richards actually has on occasion had a lower staff exit rate than the district average: 7.7% in between the 2010-11 and 2011-2012 school years, compared to an AISD average of 12.2%. But there was a startling drop in staff after that year. Across the summer of 2012, AISD lost 21.9% of its teaching staff to retirement, resignation, or termination. Ann Richards exceeded that average, losing 23.7% of its staff. By comparison, other high performing campuses had much lower losses, like Gorzycki Middle School (17.7%) or McCallum High (16.5%).

There's a startling symmetry in Mason-Murphy's allegations: The culture of excellence through attrition doesn't just hit the staff. If kids don't hit the targets defined by the campus administration, they're gone. And that's the exact opposite of what Ann Richards is supposed to do.

Cherry-Picking and 'Exiting'

Unlike a neighborhood school that accepts every student in its attendance zone, or a pure magnet school where grades are paramount, Ann Richards dances to its own rhythm and picks its own dance partners. Students go through a pre-screening process, and while grades count, other factors are taken into account as well. To begin with, in each round of admissions, 75% of positions are reserved for kids from Title I campuses (generally, those with over 40% low-income populations). Then each prospective student has to submit a portfolio of work, scorecards, attendance reports, and letters of recommendation. If and only if her application is deemed acceptable by the administration, her name is entered into a lottery. Mason-Murphy said it was clear to the staff that there was "cherry-picking" of students at the front end, selecting the best and dumping the rest, or for arbitrary reasons blocking siblings of existing students or district staff. She said, "We all believe that the lottery is rigged. There are

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specific people that they do not want in, and they do not get in.”

But the cherry-picking doesn't stop at the lottery, and for Mason-Murphy it explains why the graduating class was so small. It was what she and other teachers call “exit-ing.” At the end of each semester, each grade-level team would present their recommendations for each student to the administration. In part, this was to assess each student, to see what extra intervention or support she needed. Mason-Murphy and other teachers saw another purpose: to work out which students were providing the scores the administration needed to maintain their perfect image. She said, “We go through every single girl, discussing every single girl. Stay, go, stay, go. It's always tearful. The teachers fight for the girls that need to stay. It's awful. It's a brutal way to do this.”

According to district communications chief Sánchez, “According to the principal, the goal is not to ‘exit’ students but rather help them become successful students at the school.” He added, “There are times, however, where the parent, teachers, and student agree that ARS may not be the best place for them.” Mason-Murphy sees it differently: that it was made clear to parents that their daughter was not wanted.

But why purge when you're already accepting only the best kids? Because Texas education is a numbers game, pure and simple. The higher your numbers, the better your chance of survival. In Michael Brick's book *Saving the School*, Reagan High School principal Anabel Garza laid out the fight for survival at a campus classified as academically unacceptable (see “Where There's a Heartbeat, There's Hope,” Aug. 17, 2012). It's a hideous reality, but if a handful of low-performing students can take your campus down and ruin the school for everyone, sometimes you make tough choices. For Mason-Murphy and other staff, this was the same phenomenon, but for a high-performing campus. If a student wasn't getting excellent grades, if she wasn't heading to a four-year college, then she would be pushed out.

Sánchez said that Goka had “referred to the first two classes that started as sixth- and seventh-graders at ARS as ‘a brave bunch.’ Those students who stayed at ARS were risk-takers who found their voice in the creation of a new school, believed in the mission statement, and developed loyalty and commitment to the new school.”

What about the attrition rate? He said, “As for the students who left, the school was simply not the right fit for them.” In part, he said, it is because the school is still fledgling, and does not have many of the resources available at other campuses. He passed on an anecdote Goka had told him, that one student had told her, “Ms. Goka, I know your band is going to be great, but I don't want to wait that long. I want to go to a bigger school that already has a bigger band.”

The students knew what was happening. Students like Jessica Rico, who was part of the first graduating class and feels that her time on campus has left a bitter taste in her mouth. “You go to our graduation ceremony, and there're these amazing 52 girls. But we're only amazing because they kicked out everyone who was ‘bad.’ They weeded.” She saw how her homeroom halved over time. She said, “I felt like, if they didn't think you were going to go to college, you didn't graduate with us.” Moreover, just as the teachers felt their personal lives counted against them, she saw students who made mistakes get pushed toward the door. Tellingly, she said, “At every school, there's someone that's pregnant – but not at Ann Richards.”

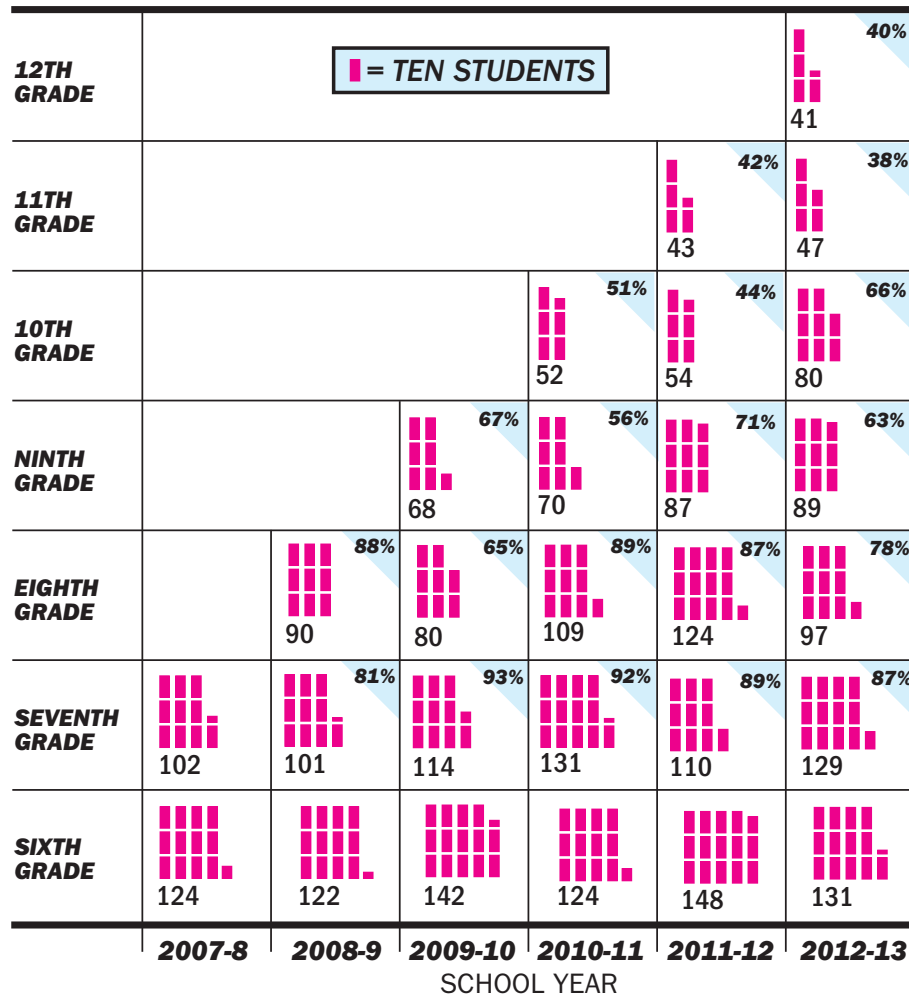
If the teachers are worried about their jobs, the students are hammered by fear of failure. Rico went from Bedichek, where homework was a rarity, to Ann Richards, where it was every night in every class. “After a while, you get used to being sleep-deprived,” she said. “Doing all-nighters – that is what Ann Richards is. You can get up in the morning and look wretched and no one cares because it's all girls.”

She's heading to UT-San Antonio, where she plans to study nursing, but she's not prepared to let Goka's administration claim it was all because of their campus. She said, “I talked in my senior speech about how Ann Richards gives themselves too much credit.” Rather than feeling academically ready, she feared that many of her peers feel burned out on education. Moreover, she felt students were poorly prepared for the realities of a four-year college, and “most of us got zero to crummy financial aid, unless you're in the top 10 percent.”

When Rico read her senior speech, Jailyn Bankston was listening. A sharp-minded, clear-speaking young woman, she's headed to Sam Houston State to study criminal justice. She'd like to be a lawyer, and has aspirations for the FBI. But where backers compared Ann Richards to a “start-up,” she saw a laboratory. “We were the guinea pigs,” she said. She has a profound sense of right and wrong, and was angry when she saw students being exited. “I never got the point of kicking people out,” she said. “If your grades slipped, you were put on academic probation, you were given a semester, and you were kicked out.”

Technically, it's almost impossible to be kicked out of Ann Richards. What she saw instead was less-than-subtle pressure on some kids to exit. For example, she said, “One of my friends left because a principal told her she would fail the grade unless [she] left.” But it wasn't just about grades: She recalled the spring of her sophomore year, when one student discovered she was pregnant. Bankston said, “She didn't see it as a setback. The administration saw it differently.” Rather than finding a nurturing environment, she was told she was no lon-

Year-on-year decline in original cohort size from sixth grade



Since Ann Richards opened in 2007 with an incoming sixth and seventh grade, each grade cohort has shrunk dramatically over time. There has been some infill of class size: For example, at graduation, the 41 original members of the 2007-8 seventh grade who graduated in 2013 were boosted by 11 students who had transferred in later. The cohort numbers were originally collated at the request of board member Robert Schneider, and then distributed to Ann Richards staff via email by Principal Jeanne Goka.

“We have the highest turnover in the district at a premier school with zero discipline problems.”
 – Former physical education teacher
Kate Mason-Murphy

ger hitting the required grades and asked to leave. “We were confused,” Bankston said, “because her grades were picking up, but it became clear that they had an image to uphold.”

Rico and Bankston represent what Ann Richards is supposed to give the community: a strong sense of social justice, and a commitment to health and well-being. That's why Coach Mason's departure sits badly with both of them. Bankston said students knew there was a “golden group” of teachers close to Goka, and Rico backs up that impression: “It was like high school for teachers.” Even when Coach Mason was diagnosed with cancer, Rico said, “she wasn't moping around, trying to get people to feel sorry for her.” Much to the chagrin of the administration, she said, “In my senior speech, I talked about how she motivated us and was positive and enthusiastic about everything.”

Is Anybody Listening?

When she talks about her former students, there's pride in Mason-Murphy's voice, matched only by the anger for the kids who didn't make it to graduation there. She said, “Ann Richards was not well behaved. She was loud, she was rowdy, she was bawdy, she drank, she smoked, she played bridge. But we expect these girls to be perfect little robots, and if they're not, we exit them.”

Even without anecdotal evidence and specific allegations about how Ann Richards is run, the high attrition rate of staff and students is starting to raise a red flag in the district, and interest at the foundation. According to O'Glee, there are two points of exit, at eighth and 12th grade. The standard line from the district, repeated by O'Glee and district trustees, is that some girls just

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get to their high school years and get tired of uniforms and spending all their time with other girls, so they head back to their home campuses. Moreover, O’Glee said, “We’re not backfilling [when students exit]. It’s very rare that we’re adding more students in 10th, 11th, and 12th grade.”

AISD Trustee Lori Moya is one of the campus’ biggest boosters, and touts its successes. “For some girls, it’s like a home away from home,” she said. “I’m not over there very often, but when they see me, they hug me.” While she has heard concerns about exiting (“Not very loud,” she said, “but I have heard that”), she echoed O’Glee’s thinking that the student-loss rate “is probably to be expected. It’s very new. Families and students were probably very interested, but weren’t sure if that’s the right fit for their child.”

Not everyone agrees. Trustee Ann Teich said, “There are some things you can’t ignore, and that’s attrition.” Teich, a former AISD teacher, is no fan of single-sex education: She voted against the plan to convert Pearce and Garcia into single-sex schools, and only voted for the proposed boys academy as an equity issue (in short, having a girls school and no boys school leaves the district open to lawsuits). The exit rate only increased her concerns, both as a matter of social justice and of budgeting. “It does raise some flags in my head about how effective is the program,” she said. “If it’s

losing kids and losing state money because of that, then it’s a cost issue.”

But the real issue for the district is: This is old news. It’s not just the 2012 report to the board. In 2011, the administration was aware of a report showing serious concerns about the admissions process. Respected Penn State education researcher Ed Fuller found that the TAKS math scores for rising fifth-graders entering Ann Richards were off the charts. In the two years prior, 80.4%

The board knew about this report two years ago, but Trustee Robert Schneider said there’s been no real discussion of the numbers – in part because the board has been so preoccupied with Eastside Memorial and other more obviously troubled campuses. However, he was perturbed by the lottery system, noting that “more emphasis is placed on filtering students by application grade, versus the original proposed admissions guidelines.” While he said

going to have the America that we want until we elect leaders who are going to tell the truth – not most days, but every day.” That also means they must want to listen to truth-tellers and act on what they hear. Schneider has conceded that the board has done nothing, even though it is aware of issues with the admissions process.

Moya was skeptical that the anonymous complaints remained anonymous because of fear of retribution. She said, “It’s unfortunate that people will say that they’re afraid when they haven’t even made an effort.” After all, as she noted, the board can only respond to complaints. But Mason-Murphy said she believes she was fired before her grievance process could reach the board and she could have a full hearing.

Similarly, when Fuller raised his questions, Superintendent Meria Carstarphen claimed that he didn’t understand the numbers. The same happened when University of Texas researcher Rebecca Bigler co-authored a paper on single-gender education, using Ann Richards as a case study: The district’s response was to allege she was biased against single-sex schools (see “Uncontrolled Experiments,” Dec. 9, 2011). As one education activist put it, the board ignored the East Austin community when they tried to stop the troubled Eastside Memorial being turned into a charter school. Why would they expect better treatment complaining about the district’s prize campus? ■

“Ann Richards was not well behaved. She was loud, she was rowdy, she was bawdy, she drank, she smoked, she played bridge. But we expect these girls to be perfect little robots, and if they’re not, we exit them.”

– Former physical education teacher Kate Mason-Murphy

of incoming students were classified as above average, and only 9.8% below average. Those figures not only exceeded the district norms, but were actually better than the designated magnet schools that were recruiting based solely on grades. Fuller bluntly called the idea that there is a level playing field at Ann Richards “total BS.” He added, “Richards has the highest performing incoming sixth-graders. ... This is essentially a magnet school or private school funded by taxpayers.”


there’s a “growing concern” about the system, “we as a board have not taken a real deep dive into admissions policy and administration.” If they do, he said, “there would probably be some tweaking.”

However, the administration sees no reason to examine, change, or tweak the system. When asked if he thought the lottery system worked, Sánchez simply said, “Yes.”

The situation evokes another Ann Richards quote. As she told the Democratic National Convention in 1988, “We’re not

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THE ARTS

Reina Hardy

FOR THIS MICHENER PLAYWRITING FELLOW, AUTUMN BRINGS LOCAL PREMIERES OF TWO OF HER PLAYS

It's either feast or famine. Most playwrights are more familiar with the latter – i.e., no one is staging the scripts they keep penning – but this fall, Reina Hardy will be enjoying the former, with two of her plays premiering on local stages. This week, Shrewd Productions opens *Glassheart*, Hardy's irreverent update of *Beauty and the Beast*, in which its cursed monster, having never met Beauty, is still shaggy but has been reduced to sharing a one-bedroom flat near a 7-Eleven with his last magical servant, the lamp. In October, the Vortex will open *Stars and Barmen*, in which a similarly hapless astrophysicist is frustrated in both his search for a meaningful astronomical discovery and a date for his sister's wedding. The *Chronicle* emailed Hardy, a Chicago playwright who's in Austin studying at the Michener Center for Writers, to find out how this happens.

– Robert Faires

Austin Chronicle: You really seem to have gotten tossed in the deep end this semester: two plays premiering as well as a Michener Center fellowship. Was this what you expected when you came to Austin?

Reina Hardy: Well, luckily, this is my third year as a Michener Fellow! So at the moment, I actually feel on top of things. (We'll see if I still think that once classes start.)

But no, I didn't expect this at all! It's a delightful surprise. I've had a few shows in Chicago and elsewhere, but I thought by the time I could infiltrate the scene in Austin, I would have graduated. I thought I'd get one production through school, at the outside. Having two on this fall is pretty wild!

AC: How did the two local premieres come about?

RH: Two words: Rudy Ramirez. Rudy, in addition to being a sort of duke of theatre here, is a Ph.D. student at UT-Austin, and he really does a lot to help connect the out-of-state academics with the local theatre in the wild. Rudy was my dramaturg for a develop-

ment workshop of *Stars and Barmen* at UT, and we really fell in love with each other's work. He immediately started working on getting *Stars and Barmen* at the Vortex, and he had me send some of my other work to Shannon Grounds at Shrewd. Shannon was originally just going to do a reading and look at producing *Glassheart* next year, but a lot of circumstances came together, and she ended up doing it this fall.

AC: What different sides of you as a writer will people see in *Glassheart* and *Stars and Barmen*?

RH: Well, they're both funny and magical and a bit romantic and at times a bit sad, but *Stars and Barmen* is much dirtier and sexier. *Glassheart* is about broken, scared people trying to be human, and *Stars and Barmen* is about restless people trying to find transcendence and get laid.

AC: Regarding *Glassheart*: What made you want to bring those *Beauty and the Beast* characters into our reality?

RH: It's just one of those things that gets into your head and stays there,



Michael Miller as the Beast in *Glassheart*

worrying you until it turns into a play. I was very taken with the idea of the *Beast's* reduced circumstances, and of making the magical servant the main character, and I tend to write a lot of plays that imply there's a lot more to the world than what most people notice.

AC: What should fans of the Disney musical know not to expect from your variation on the story?

RH: A totally happy ending. Sorry!

AC: Are there any curses you need lifted from your life?

RH: Yes! Do you know any witches?

Glassheart runs Aug. 30-Sept. 14, Thursday-Saturday & Wednesday, Sept. 11, 8pm, Sunday Sept. 1 & 8, 6pm at Salvage Vanguard Theater, 2803 Manor Rd. For more information, visit www.salvagevanguard.org.

'Art Show/ Model Show'

PAPER CHAIRS STAGES A LIFE DRAWING SESSION IN WHICH THOSE WHO POSE SPEAK OUT ABOUT WHAT THEY DO

For people who spend so much time exposed, artists' models are, for the most part, invisible. Their names rarely make it into the art history books, and when they're on the clock, they have to be still and, generally, silent. And yet these anonymous figures are essential in the artist's process, they must exhibit their own discipline and gestural character in taking and maintaining poses, and they have to be willing to lay themselves bare – often literally – and allow their every curve and imperfection to be scrutinized and reproduced by others. Surely they have something to say about all this?

As it turns out, yes. And thanks to the theatre artists of the company Paper Chairs – several of whom also work as artists' models – audiences will have the chance to hear it. *Art Show/ Model Show* is a multimedia performance rooted in an actual life drawing session, where models pose – mostly nude – and local visual artists sketch and paint them. As the audience, we're given access to this typically private experience – voyeurism being a deliberate component of the show – and as we watch, we hear models and artists talk about their experiences with one another through filmed and audio interviews. Kelli Bland and Meghan Morongova, who conceived of and co-direct the show, have, ahem, drawn on such gifted artists as Jennifer Balkan, Chris Chappell, Steve Dubov, Dave Larson, Eve Larson, Karen Maness, David Ohlerking, and Heather Tolleson to discuss the significance of the model and the artist-model relationship, as well as provide artwork created with models such as Morongova, Bland, Jen Brown, Michelle Keffer, and Jorge Sermini – artwork that will be categorized by model, so viewers may see the same individual's features and figure interpreted in diverse ways. It's safe to say you may never look at an artist's model the same way again.

– R.F.



Art Show/Model Show runs Aug. 29-Sept. 14, Thursday-Saturday & Sunday, Sept. 8, 8pm, at The Off Shoot, 2211 Hidalgo. For more information, visit www.paperchairs.com.

Austin models painted by Karen Maness

Out of Bounds Comedy Festival

COMEDY PODCASTS WILL MAKE YOUR LABOR DAY WEEKEND LESS LABORED

At a loss as to how to make this weekend a fittingly fun farewell to summer? Just plug into the Out of Bounds Comedy Festival's pre-planned jollity. As noted last week ("Improv-Educated," Aug. 23), OOB offers more than a hundred improv and stand-up acts to lighten your Labor Day load. The shows are so consistently funny that it's hard to go wrong choosing one, but in addition to our previous recos, we'll note that those comedy kids today love the podcasting, and the fest has a fistful that'll show you why. Except for *Risk!*, all are at the Hideout Coffee House (617 Congress), and are free!

– R.F.



Dave Razowsky of A.D.D.

Risk! Kevin Allison persuades guests to tell personal stories they never thought they would. Thursday, 8:30pm, Stateside at the Paramount, 719 Congress.

A.D.D. L.A. comedian Dave Razowsky (pictured) conducts an in-depth interview with a single guest – here, that's actor/Second City alum Todd Stashwick. Friday, 7pm.

Tomfoolery Like a book club, but with weirder books and funnier discussions, hosted by Windy City comics Cody Melcher and Ranjit Sour. Friday, 8:15pm.

The Theft Forum From Austin's own Scott Hearne, interviews with and performances by entertainers from our town and beyond. Friday, 9:15pm.

Beginnings With Andy Beckerman New Yorker Beckerman and comic Naomi Ekperigin interview guests about their early creative experiences and childhoods. Saturday, 6pm.

This Week in Despair Chicago comedian Peter-john Byrnes digs into the week's news with special guests, sometimes for laughs and sometimes not. Saturday, 7pm.

The Out of Bounds Comedy Festival continues through Monday, Sept. 2, at various locations. For a schedule and more information, visit www.outofboundscomedy.com.

Hugo Rising

The nominees for science fiction's best novel of 2013 find a new guard challenging the old

BY AMY GENTRY

This week, the future is in San Antonio. Through Labor Day, the city is playing host to the 71st World Science Fiction Convention, an international massing of authors, editors, and fans for five days of keynotes, readings of new work, autograph sessions, roundtables, academic panels, contra dances, films, filking (it involves mandolins), tutorials ("Make Your Own Jetpack," "Make Your Own Lightsaber," and one simply titled "Troll and Zombie Snot"), an elaborate masquerade ball, and, of course, endless parties. (See "LoneStarCon, Episode III: The Alamo Strikes Back.")

The culmination of Worldcon is the formal Hugo Awards ceremony, in which rocket-shaped trophies named for Hugo Gernsback, editor of the first pulp magazine, are bestowed on outstanding science fiction and fantasy work from the past year. Sixteen categories spanning fiction, film, art, and fan work, plus the unaffiliated John W. Campbell Award for best new writer, make this something like the Academy Awards of sci-fi, with most fans listening for the announcement of Best Novel at the end of the night. And like the Oscars, they have plenty of detractors. Every year the release of the shortlist raises cries of sinister cynicism and downright irrelevance, with fans taking to their blogs to lambast the ludicrous process of whittling down the vast and increasingly varied body of sci-

ence fiction to just five nominees in each category.

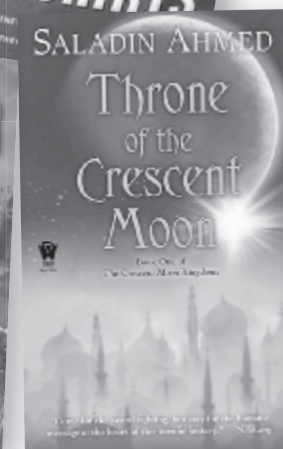
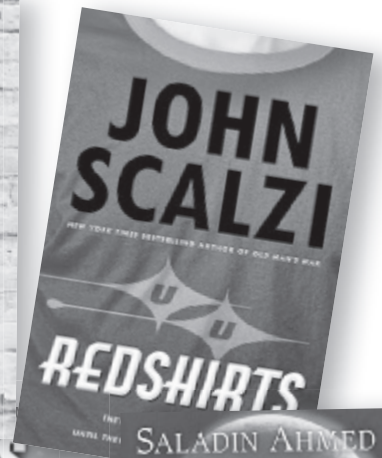
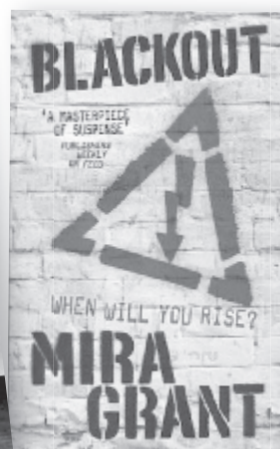
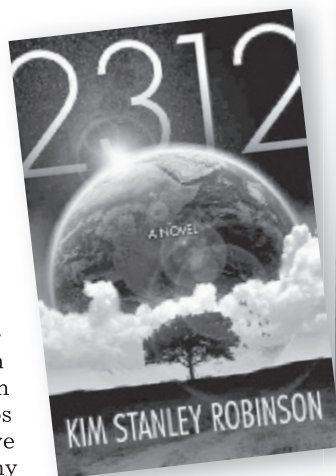
Nevertheless, as the longest-running award for the genre and the one with the most fan participation (awards are nominated and voted on by Worldcon attendees), the Hugos maintain a certain representative importance, presenting what many in the greater publishing industry see as the face of science fiction. This year's five nominees offer a snapshot of some of the contrasts and tensions in the current sci-fi landscape, the clash of the old guard with the new, as well as the slow but steady diversification of the genre.

Representing the old guard are Kim Stanley Robinson's *2312* and Lois McMaster Bujold's *Captain Vorpatril's Alliance*. Both novels – by regulars on the shortlist and past winners – deal with an old preoccupation of science fiction, the colonization of space, but the similarities end there. Robinson's solemn 650-page epic delivers a three-century "history" of Earth's colonization of the solar system, a haphazard process motivated by ecological catastrophe and political power struggles, and punctuated by devastating miscalculations. By the time the story begins, most of Earth's plant and animal species have been transferred to hollowed-out, terraformed asteroids for safekeeping, and

genetic modification, gender manipulation, and AI implants have created a post-human, pansexual existence. In this brave new world, Swan, a hot-tempered artist from Mercury, investigates a political plot uncovered by her late grandmother, but the real drama lies in the book's historical and cultural detail and sweep. Robinson, who obtained his Ph.D. in English under the tutelage of Marxist critic Fredric Jameson, is no intellectual lightweight, and *2312* grapples with themes of ecological sustainability, economic and social justice, and the nature of art. Robinson's prose moves slowly but hypnotically, ideas battling with poetic images that make you want to put the book down for a moment and stare off into, well, space. *2312* is grandiose sci-fi at its best.

The playful *Captain Vorpatril's Alliance* could hardly be more different. Bujold has been writing books in the Vorkosigan Saga

for a quarter-century now, and her captivating, physically disabled hero Miles Vorkosigan has attracted a massive following. This is her first book to focus on Miles' dashing cousin Ivan Vorpatril, a haplessly well-intentioned ladies' man from a blue-blooded military caste on the powerful imperial planet of Barrayar. The titular "alliance" is Vorpatril's hasty marriage of convenience to a high-born (and highly attractive) refugee from a planet of warring city-states reminiscent of 14th-century Florence. Intended to be temporary, the



LONESTARCON, EPISODE III: THE ALAMO STRIKES BACK

When last we left the Worldcon in San Antonio, Bill Clinton had just begun his second term, a young wizard named Harry Potter had just cast his first spell in print, and a young princess named Diana had just lost her life in a car crash. Indeed, that last event occurred while the convention was still happening, and I recall running into Margaret Moser – then *Chronicle* Books Editor – outside the Henry B. Gonzalez Convention Center on Sunday and us sharing the tragic news. It was a day when worlds collided: the real one into our sheltered, fantasy one.

Still, writing about it for the *Chronicle* ("From Scully to Spock," Sept. 19, 1997), I called the convention "an unqualified winner," boasting more than 600 programs on topics as varied as the history of the Soviet space program, the future of Africa, ethics, UFOs, feminism, baseball, mythic images in art, *Mystery Science Theatre 3000*, and exploring Mars. Each was "its own globular cluster of information, densely packed with genre history, background on creators, advance info on future projects, and recommendations for outstanding works to look up," with the fans and authors engaging in discussions with frankness and abundant good humor.

Is it any wonder then that, with Worldcon's return to Alamo City after 16 years, I'm eager to go again? For LoneStarCon 3 (the official *nom de con*, it being Texas' third Worldcon, Austin having hosted the first in 1985), much is as it was in '97: same Labor Day weekend dates (Thursday-Monday), same convention center, rough-

ly the same attendance expected (5,000), and the same crammed schedule, with as many as 27 events every hour, including readings by authors, writing workshops, screenings of films and cartoons, how-to sessions, art exhibits, and panels on just about every topic under the supernova (molecular gastronomy, Mexican folklore, firearms in the Victorian era, the Vatican library, women in aerospace, *Doctor Who*, etc., etc.).

The guests of honor are certainly notable – *Bug Jack Barron* author Norman Spinrad; sci-fi scholar/writer James Gunn; award-winning editor Ellen Datlow; folk music pioneer Leslie Fish – though also sure to garner attention is epic fantasy's man of the moment, George R. R. Martin. (For an interview with the *Game of Thrones* creator, see austinchronicle.com/blogs.) In addition to reading his own work (Friday, 5pm), Martin will co-host *The Howard and George Show*, an hour with Austin's own Howard Waldrop (Saturday, 4pm).

Indeed, Austin is all over the place at LoneStarCon 3. ArmadilloCon co-founder and Adventures in Crime and Space owner Willie Siros is a guest of honor, and Waldrop will be part of a small army of local writers present: Paul Benjamin, Chris N. Brown, Bradley Denton, Rick Klaw, Stina Leicht, Lawrence Person, Alan J. Porter, Jessica Reisman, Josh Rountree, and Don Webb, among them. They'll hold forth on subjects from the legend-

ary Turkey City writers' group (Friday, noon) to gorillas in science fiction (Saturday, 7pm). And several are represented in Klaw's new anthology, *Rayguns Over Texas*, which has its official release at LoneStarCon (readings: Thursday, 6:30pm; Saturday, 5pm).

In fact, Texian pride is in full evidence, too. The con features panels exploring the state's place in genre fiction (*Introduction to Texas Weird*, Friday, 11am; *Texas Gothic*, Friday, 1pm; *Yellow Roses: Texas SF/F Authors and Traditions*, Friday, 1pm; *You've Got Texas in My Epic Fantasy*, Saturday, noon); its real history (*History of Texas*, Friday, 1pm; *A Comic Book History of Texas*, Saturday, 11am; *Famous Last Stands: the Alamo, Massada, and Thermopylae*, Saturday, 3pm); and alternate histories, including one, *The Alamo You Never Knew*, that features esteemed Texas historian T.R. Fehrenbach (Sunday, 1pm). Then there are close to a dozen panels devoted to Conan creator Robert E. Howard,

his work, and influence, including an REH poetry slam! It's a lot to take in, but hey, it's Texas – everything is supposed to be big, right? To see the full schedule, as well as pertinent info on the Hugo Awards ceremony, admissions, lodging, directions, parking, mobile apps, and more, visit www.lonestarcon3.org.

– Robert Faires



Norman Spinrad

affair becomes more complicated as Vorpatril's exacting family gets involved, and when the Medici-in-laws show up, screwball comedy ensues. That the cad and his wary bride will fall for each other isn't exactly a mystery; as in the sophisticated Thirties comedies of Ernst Lubitsch, romance is almost an afterthought, with Bujold guiding us through a baroque and often absurd world of familial, social, and political hierarchies in which true love pushes up through the cracks like grass in a sidewalk. Witty and sure-footed, Bujold's prose resembles that of an interplanetary Anthony Trollope – an airy confection that is more substantial than it appears. While “space Trollope” may not appeal to the (mostly male) fans who are scandalized by Bujold's Hugo count – only Robert Heinlein has won as many – she is nevertheless impossible to dismiss.

Against these heavy hitters, John Scalzi's fan hit *Redshirts* looks like a snowball in a very warm climate. An extended goof on the ill-fated ensigns that clutter up the scenery of old *Star Trek* episodes, *Redshirts* imagines what would happen if these narrative martyrs caught on to the sloppy writing conventions that dictate their fate. An amusing premise for a late-night giggle session, the plot eventually disintegrates into meta-meanderings, some written in a blog format that looks somewhat cringeworthy in print. Scalzi, a successful and talented blogger as well as a novelist, represents a new face of science fiction that is self-aware and largely new-media driven. Mira Grant, another young author with a devoted online following, also riffs on genre conventions in her thriller *Blackout* (apparently in the aftermath of a zombie apocalypse, large numbers of people will name their children after George Romero). A competent writer of action-packed prose, Grant won the Campbell award in 2010 and has racked up five nominations in various categories this year, including three under her real name, Seanan McGuire. Most fans agree that *Blackout*, which features bloggers as action heroes – yes, really! – is not her best work, though its meditations on the role of media are sometimes compelling. While the new guard represented by these two is occasionally a lot of fun, it's hard to imagine either taking the win from Robinson or Bujold.

More interesting than both is the final nominee, *Throne of the Crescent Moon*. This debut novel from Saladin Ahmed, who lost the Campbell to Grant/McGuire three years ago, is set in the Middle-Eastern-inspired city of Dhamsawaat, where cardamom wafting through the air can't quite conceal the stink of corruption coming from the palace. Populated with *ghul* hunters, shapeshifters, and warrior dervishes, the novel is undercut by prose that never quite rises to the promise of its fascinating milieu. But as the first Arab-American ever nominated in the historically white- (and male-) dominated Hugo race – and for his first novel at that – Ahmed remains one to watch out for, and a sign that the face of science fiction is, slowly but surely, changing. ■

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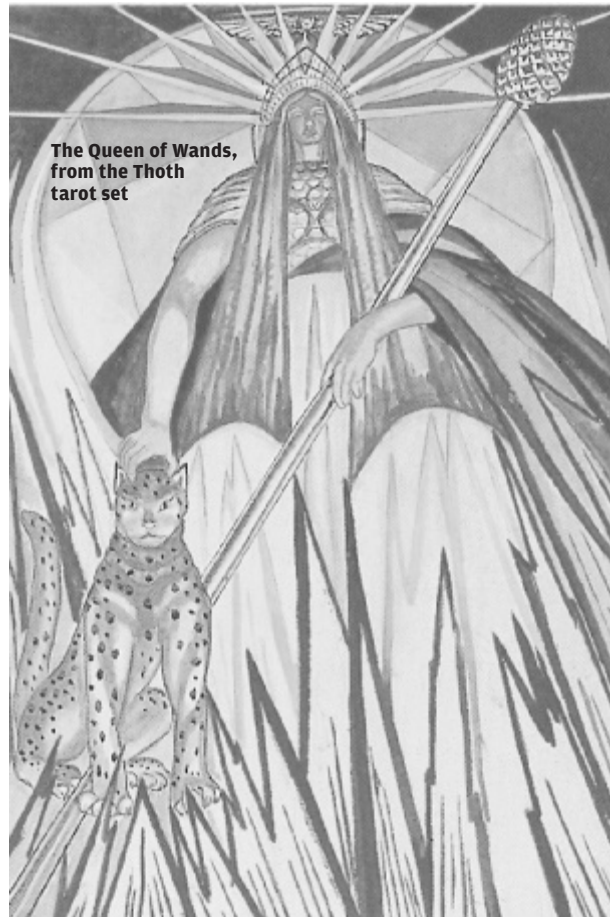
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The Queen of Wands, from the Thoth tarot set

EXHIBITIONISM

The Major Arcana

Salvage Vanguard Theater, 2803 Manor Rd.
Aug. 24

The tarot, as embodied in various decks of cards, has a long and interesting history. Annie La Ganga, as embodied in five-foot-something of faux-redheaded and seemingly invincible spitfire, has a long and interesting history. This past weekend, audiences in Salvage Vanguard Theater's smaller studio stage were treated to both of these things – courtesy of La Ganga herself.

Stepping solo into the spotlight in Austin for – could it be? – the first time since 2012's *Drawing a Paycheck* show, taking a break from her peripatetic performances with Rebecca Beegle as the Grownup Lady Story Company, and fresh off a residency at the Pacific Northwest's Portland Story Theater, the popular monologist enchanted a full-house crowd with tales of the odd origins of tarot decks, threading those histories with examples of her own personal connections with the cards. Candid tales of high school friendships and love gone wrong and waitressing and substance abuse and the problems of magical thinking were skillfully interwoven with reports on how the cards moved from game-playing markers to tools of occult divination in late 18th century Europe, how the various decks came to be illustrated (and by whom), and what the hell the great beast Aleister Crowley had to do with any of it.

This being a La Ganga show, of course there was engagement with the audience, with our host delightfully riffing stories off the cards that were chosen by random attendees, with a couple of visitors from a local chapter of the Ordo Templi Orientis gently correcting La Ganga's pronunciation of "Crowley." (Hint: The first syllable is pronounced like the name of that small black corvid, which flies so economically from one point to another.)

Driving home after the show, my wife and I reflected on what we'd just witnessed. "I wonder," said Katherine, "how much Annie plans these shows in advance. Because she always weaves everything together so well. Just the way she brings earlier asides back into the main story ..."

"If she plans them mostly in advance," I weighed in, "then her ability to construct a narrative is impressive. If she mostly makes them up as she goes along, then her ability to improvise so successfully is even more impressive. She can really ... she, uh, she's just ..."

"She's just Annie," said Katherine.

Exactly. The woman is like one of the Major Arcana herself, and any opportunity to hear her share her own great secrets is an instance of good fortune indeed.

– Wayne Alan Brenner

The Gay Men's Chorus of Los Angeles presents



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This unique musical performance provides an inspiring response to the issue of youth bullying, designed to encourage and open minds. This collaboration by L.A.'s Speak Theater Arts, the Gay Men's Chorus of Los Angeles and the It Gets Better Project, includes members of Conspirare, the Capital City Men's Chorus and others.

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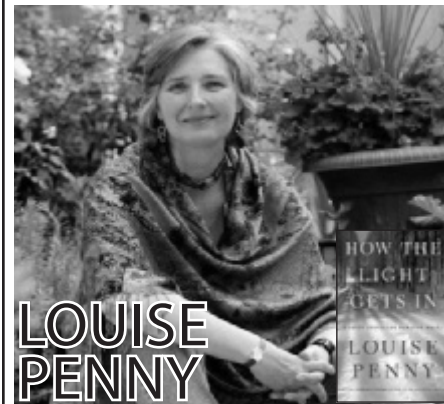


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Events At BookPeople



LOUISE PENNY

Tuesday, September 3 7 PM

MysteryPeople welcomes award-winning author Louise Penny back with a brand new Chief Inspector Armand Gamacheand mystery, *How the Light Gets In!* When Gamache receives a message from Myrna Landers that a longtime friend has failed to arrive for Christmas in the village of Three Pines, he welcomes the chance to get away from Quebec, where hostile forces are lining up against him. But is there peace to be found even in Three Pines, and at what cost?



JODY WILLIAMS

Saturday, September 7 7 PM

From her modest beginnings to becoming the tenth woman--and third American woman--to receive the Nobel Peace Prize, *My Name Is Jody Williams* takes the reader through the ups and downs of her tumultuous and remarkable life. Throughout the memoir, Williams underlines her belief that an "average woman"--through perseverance, courage and imagination--can make something extraordinary happen.

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(l-r) Kristin S. Harper, Rick Smith, and Ismael Soto III



A Few Good Men

Georgetown Palace Theater,
810 S. Austin Ave., Georgetown,
512/869-7469

www.georgetownpalace.com
Through Sept. 8

Running time: 2 hr., 35 min.

Say this for Aaron Sorkin's *A Few Good Men*: Since its 1989 Broadway debut, there haven't been moments when it hasn't been relevant. The play – and the 1992 film with Jack Nicholson and Tom Cruise – questions how far we're willing to go to ensure our security. It was written as a response to an incident very similar to the one depicted in the play itself, about an illegal Marine Corps hazing ritual gone wrong. But revisiting it in the early Aughties contrasted with the heinous abuses of power American soldiers committed in our name at Guantánamo Bay; now, as Americans debate whether they're comfortable rising and sleeping under a blanket of freedom provided for them by intelligence agencies that collect their intended-to-be-private communication, it's worth revisiting whether or not we're all Colonel Jessesps or Private Santiagos.

The Georgetown Palace Theater production opens with a dozen Marines, led by a marching drill sergeant (Jim Mutzabaugh, in his 41st production at the Palace), running through a cadence call. Lance Corporal Dawson (Ethan Heeter) and Private Downey (William Swift) explain that they've been accused of killing Private William T. Santiago (Cameron McKnight) as part of a "code red," or intra-unit hazing. The two Marines serve at Guantánamo Bay under the command of Colonel Jessep (Rick Smith), a decorated leader in line for a promotion. Meanwhile stateside, Naval JAG lawyer Lieutenant Commander Galloway (Kristin S. Harper)

lobbies the two Marines' lazy attorney, Lieutenant Kaffee (Ismael Soto III) to investigate exactly what happened the night that Santiago died – and who ordered the code red that claimed his life.

The plot elements – the "Did you order the code red?" and "I want the truth/you can't handle the truth!" that the play hinges upon – are ingrained in the cultural consciousness now. Audiences don't have to know the script to read Jessep's guilt from the moment we encounter him, and Smith plays with that expectation. His Jessep is defined by hubris and self-righteousness, and we can see early on that they'll lead to his downfall. (It's also a reminder for *Newsroom* viewers that there was a time in Sorkin's work when it was the *villains* who delivered condescending monologues about how they were smarter than everyone else.)

Not every aspect of the Palace's production is as effective. It's to be expected that the courtroom climax would play a bit like Cruise/Nicholson karaoke, but when the play attempts to distinguish itself from the famous film, it often bogs it down: Whenever there's a set change, it's performed by Marines and accompanied by a cadence call. In the first act, this makes for a visceral reminder of the culture of the Corps; by the second, it just robs the piece of forward momentum.




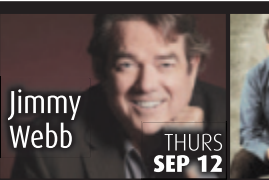



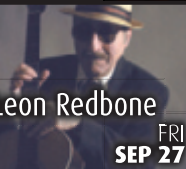





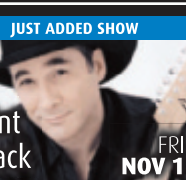







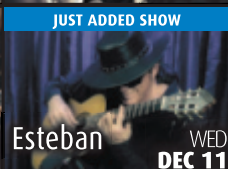
Nonetheless, *A Few Good Men* remains a brilliant – and relevant – script, one of a handful of contemporary pieces to claim a place in the canon. It's always valuable to recognize just how timely it remains, and that's more effective in a live performance than in re-watching a two-decades-old film on Netflix. The Georgetown Palace production recalls that power of theatre, at the very least.

– Dan Solomon



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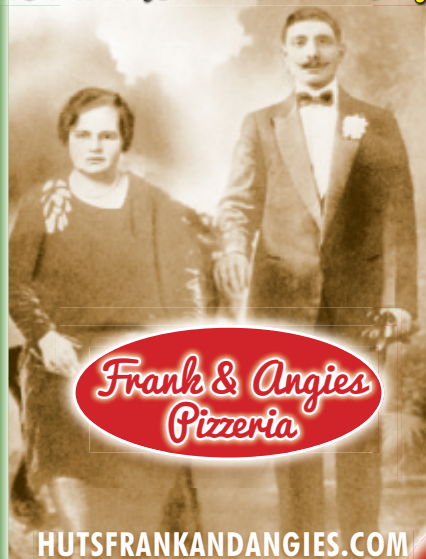
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PHOTOS BY JOHN ANDERSON

23rd Annual 'Austin Chronicle' Hot Sauce Festival Winners

THE HEAT WAS ON

BY VIRGINIA B. WOOD

The 23rd annual *Austin Chronicle* Hot Sauce Festival was a helluva party. The cloud cover and pleasant breeze off the lake made the heat tolerable, and the great music, spicy foods, and cold beverages were available in abundance. According to festival co-founder and head judge Robb Walsh, the salsas this year – with more than 350 individual salsas in competition – were some of the hottest the judging panel has

ever encountered. Preliminary judging honchos the famous Alvarado brothers concurred, pointing out that they'd seen more than one Ghost Pepper sauce this year.

Infusions of new blood into an annual event such as this are always a good thing, and we saw new winners in every category this year. I'm pretty sure this is the first time in the entire history of the festival that an

Indian restaurant has taken the top prize in any salsa category, so a hearty congratulations to Naanfull on their win. We've rarely seen any group as jubilant as the young men from Freedmen's were about their prize. Moving to South Austin must have invigorated the El Chile Cafe & Cantina kitchen, because this year is a first win for them. And now that I've seen they have a winning salsa, I'm curious to check out MiJo's Tex-Mex, the San Antonio transplant that has taken over the former Zandunga spot on East 11th.

And while we love seeing new winners in the individual division, what's notable there this year is folks like Cyrus Sanchez, Dan Cook, and Bud Spaar moving up from honorable mentions to join repeat winners like Vanessa Brightman in the winners' circle. It shows that perseverance pays off, so keep entering every year. (Mark your calendars now: The 24th annual *Austin Chronicle* Hot Sauce Festival is set for Sunday, Aug. 24, 2014.) We also noticed previous individual winner Michael Valencia was back as a commercial bottler, which is always gratifying. His Mikey V's Foods took home some prizes in its first year on the commercial side.

Introducing the public to new commercial products has become an important aspect of the festival, but it was sad not to see our dear friend Jill Lewis and her family sharing samples of the Austin Slow Burn line of delectable fiery foods with the crowd. Elizabeth Koepke created a bittersweet tribute booth to Jill, and we're grateful to everyone who visited it and signed the memory book that was presented to Jill's sister, Theresa Harrison, before the awards ceremony. Theresa told us Jill's last words to her were "Peace, love, and chiles, baby," and I can think of no better way to sign off!

For a photo gallery from Sunday's *Austin Chronicle* Hot Sauce Festival, see austinchronicle.com/photos.

Restaurant Category

Special Variety winner Michael Rypka of Torchy's Tacos (r) with Robb Walsh

RED SAUCE

1st: Naanfull Indian*
2nd: Freedmen's*
3rd: Sazon
Honorable Mentions:
Habanero, Curra's, Mighty Bird, Santa Rita, Chucho's Mexican Restaurant, El Nuevo Mexico Restaurant, El Rincon

GREEN SAUCE

1st: El Chile*
2nd: Chucho's Mexican Restaurant
3rd: MiJo's*
Honorable Mentions:
El Rincon, Freedmen's, Tacodeli, El Nuevo Mexico Restaurant, Sazon

SPECIAL VARIETY

1st: Torchy's*
2nd: Tacodeli
3rd: Curra's
Honorable Mentions:
Mi Casita, Sazon

continued on p.36



Meal Times Aug. 29-Sept. 3

- > **CHEF SHOWDOWN WITH BEETNIK FOODS** Beetnik chef David Perkins will throw down against Barley Swine pastry chef Kyle McKinney while guests enjoy food, beer, wine, cocktails, and live music. *Thu., Aug. 29, 7pm. Beetnik Foods, 2600 E. Cesar Chavez, 512/584-8228. \$20 at the door.*
- > **WHITE HOT SUMMER NIGHT** Don your coolest white attire and say goodbye to summer with specially priced white-on-white dishes, white wines by the glass, and white cocktails at happy hour prices. *Fri., Aug. 30, 6pm. Sullivan's Steakhouse, 300 Colorado #200, 512/495-6504.*

- > **PESCATARIANO DINNER** Supper Friends hosts a multicourse Italian fisherman's dinner. Reserve online and BYOB. *Fri., Aug. 30, 7pm. Swoop House at 2 Dine 4 Fine Catering, 3012 Gonzales, 512/467-6600. \$75, all-inclusive.*
- > **NORTH BY NORTHWEST ANNIVERSARY PARTY** Celebrate with nine specialty beers plus a cask of NXNW Anniversary Ale, a giant birthday cake, live music, and family-friendly fun. Donate \$2 to Pints for Prostates at the door. *Sun., Sept. 1, 5:30pm. North by Northwest Restaurant & Brewery, 10010 Capital of TX Hwy. N., 512/467-6969.*

- > **LABOR DAY BRUNCH** Austin workers: Enjoy a special Labor Day brunch at your favorite Opal Divine's location on your day off. *Mon., Sept. 2, 11am-3pm. All three Opal Divine's locations (Penn Field, Marina, Davenport). www.opaldivines.com.*
- > **Z'TEJAS HATCH CHILE BASH** Every September, Z'Tejas celebrates the arrival of Hatch chiles with special appetizers, entrees, salads, and desserts. This year, one dollar from each special dish will be donated to the Livestrong's Survivorship Center at Dell's Children's Medical Center. *Z'Tejas Grill outlets at West Sixth, Arboretum, and Avery Ranch. www.ztejas.com.*
- > **WINE ME DINE ME DINNER SERIES** Hutch Hill of New Vintage will be the featured wine speaker, presenting wines from Silver Stag and Sparrow Hawk wineries in Napa Valley. Reserve by phone. *Tue., Sept. 3, 6:30pm. Cafe Josie, 1200 W. Sixth, 512/322-9226. \$75, all-inclusive.*

food-o-file

BY VIRGINIA B. WOOD

Local social media and restaurant news columns have been buzzing about the departures of high-profile chefs and bartenders from big-name Austin restaurants over the past couple of weeks. Unless someone discovered the cure for cancer in a restaurant kitchen or absconded with public funds, I'm not sure it's any of our business why anyone leaves his or her job. What concerns me is that in these days, when opening restaurants requires so much investment, and when chefs, bartenders, or managers rarely have anything to invest other than their name identification and "sweat equity," I'm curious how long they are required to stay with a venture in order to become vested as a partner? And while I can't tell you what chef pals **Rene Ortiz** and **Laura Sawicki** – both, until very recently, of La Condesa and Sway – are doing this week, I do know the talented pair will present an Outstanding in the Field dinner at **Rain Lily Farm** on Wednesday, Oct. 23. Tickets (\$200 each) can be purchased at www.outstandinginthe field.com. The duo is also listed among the chefs participating in **Josh Ozersky's Meatopia Texas** event (www.atpearl.com/meatopia) at the Pearl Brewery in San Antonio the weekend of Nov. 2-3.

Though I don't drink alcohol, I was very impressed with the delightful mocktails bar manager **Michael Simon** prepared for me during one of the **Qui** media dinners earlier this summer. Simon is so good at non-alcoholic drinks that his PG-13 Singapore Sling was featured in the August issue of *Bon Appetit* magazine. No idea where Simon is going post-**Qui**, but I bet plenty of craft bars will be eager to snap up his talents.

Two local businesses I greatly admired have closed recently. **Jessica and Rodolfo Buonocore** closed their popular **ate.cafe** in the Lakeway area and moved their young family back to California. The Buonocores' cozy little spot put out delightful breakfasts and lunches and also had a busy catering operation. I didn't get out there as often as I would have liked, but I know their stellar sandwiches and pastries had a devoted fanbase. And speaking of wonderful pastries, **Flour Bakery** co-owner and baker **Hope Williams** announced the closure of her company on Facebook and Twitter last weekend. It seems the all-encompassing grind of running a small, wholesale artisan food business was too much for Williams, according to her very personal post. She opted to close the bakery business she and partner **Greg Wilson** built up over the past year and to spend more time with her kids. Having been in the wholesale baking business myself back in the day, I know the stress she faced. You can bet Williams' hearty sourdough loaves, Smart Tarts, and other pastries will be missed at the Sunday HOPE Market as well as coffee shops such as Houndstooth and Patika.



Individual Special Variety winner Vanessa Brightman

PHOTOS BY JOHN ANDERSON

Commercial Bottlers Category - People's Choice Awards



Commercial Bottler's Green Sauce People's Choice winner Two Hot Mamas

RED SAUCE

- 1st: Mom's Family Kitchen Spicy*
- 2nd: Two Hot Mamas' Mambo Combo
- 3rd: Mikey V's Original*

GREEN SAUCE

- 1st: Two Hot Mamas' Roasted Almond Chimichurri with Mint
- 2nd: Two Hot Mamas' Chile Verde
- 3rd: Tears of Joy Texas Cactus

SPECIAL VARIETY

- 1st: Two Hot Mamas' Creamy Cilantro Dip
- 2nd: Yellowbird's Yellowbird Sauce*
- 3rd: Kala's Kuisine Ledho Achar

PEPPER SAUCE

- 1st: Aztexan Habanero Supreme
- 2nd: Mikey V's Sweet Ghost Pepper*
- 3rd: Tears of Joy The Sword Tears of Fire*

*denotes first-time winners

Individual Category Commercial Bottlers Category

RED SAUCE

- 1st: Cyrus Sanchez*
- 2nd: Kim Johnson*
- 3rd: Mandie Martinez*
- Honorable Mentions: Charlie Brown, Mike McFadgen, Tyler Ruse, Tony Padilla, Rusty Ward, Andria Millie, Brenda Barrientes

GREEN SAUCE

- 1st: Dan Cook
- 2nd: Bud Spaar
- 3rd: Sal Solano*
- Honorable Mentions: Justin & Griff Smith, Tyler Ruse, Shelley Michie, Sista Salsa

SPECIAL VARIETY

- 1st: Vanessa Brightman
- 2nd: David Weaver*
- 3rd: Vanessa Brightman
- Honorable Mentions: Winda Bright, Craig Isaacs, Marlo Cooper

RED SAUCE

- 1st: Kevin Billings, High Octane Sauce Company*
- 2nd: Frank Valdez, Frankie V's Kitchen*
- 3rd: Kala Uprety, Kala's Kuisine
- Honorable Mentions: Hot Line Pepper Products, Mom's Family Kitchen, Big Daddy's Hot Sauces, Frankie V's Kitchen, Wolf Quality Foods

GREEN SAUCE

- 1st: Victor Valdez, Becerra's Tex-Mex Salsas & Sauces
- 2nd: Jorge Rojo, Ro-Ho Sauces*
- 3rd: Kevin Billings, High Octane Sauce Company*
- Honorable Mention: Frankie V's Kitchen

SPECIAL VARIETY

- 1st: Michael Valencia, Mikey V's Foods*
- 2nd: George Milton, Yellowbird Sauce*
- 3rd: JP Hayes, Sgt. Pepper's Hot Sauce

PEPPER SAUCE

- 1st: Trevi & Becky Biles, Big Daddy's Hot Sauces
- 2nd: Frank Valdez, Frankie V's Kitchen*
- 3rd: JP Hayes, Sgt. Pepper's Hot Sauce



Commercial Bottler's Pepper Sauce winners Trevi and Becky Biles of Big Daddy's Hot Sauces

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How to Avoid a Bad Review



ONE RESTAURANT'S EPIC FAIL IS A LESSON FOR US ALL by Virginia B. Wood

Anyone who assumes that restaurant critics go looking for the opportunity to slam an unsuspecting restaurant should have been required to accompany me in the execution of my job last week. Our policy is to make two unannounced, anonymous visits to any restaurants slated for review and to evaluate these restaurants based on what they put themselves out to be and how well they execute that concept. The eatery up next on the reviewing schedule was one of a crop of new spots that opened in the late spring, this one housed in a prime piece of Downtown real estate that's hosted a revolving door of bar concepts over the past few years. None of our freelance reviewers was clamoring to cover it, so that left it to me.

I've been reviewing restaurants for 20 years now, and this had to be one of the most excruciating experiences of my career. When the only thing I liked was a ginger lemonade, and the most positive thing I could say about any of the food was that it could prevent starvation, I knew this wouldn't be a regular review. Rather than simply annihilating the restaurant, I've decided to use examples of what ails this particular spot as an object lesson in how a bad review could have been avoided.

- **Have a concept:** Offering one menu online, another on a blackboard in the restaurant, and a third on paper at the table is beyond confusing. Tacos, fries, quesadillas, duck rillettes, Hawaiian poke, risotto, carne asada, mussels Sauvignon, beet salad, burgers, and panini don't belong on the same menu. A few dishes borrowed from each stop on the inept kitchen manager's résumé don't qualify as a concept.

- **Train the waitstaff:** Having someone stand at the table and say the food is "awesome" isn't a service model. Basic service includes simple things such as delivering silverware before the first food is served, rather than 10 minutes after; returning promptly with requested items such as drinks, salt, and extra ketchup, instead of 30 minutes into the meal; not standing in the visible wait station chatting with other employees when the restaurant is almost empty and customers at your one table are waiting for silverware, drinks, and condiments.

- **Plate presentation:** Squiggly sauce paintings on every plate are relatively passe, but for the love of God, the flavor of the sauce should at least be complementary to the dish! The authentic flavors of an otherwise acceptable plate of corn on the cob à la Mexicana were assaulted by a bed of balsamic vinegar painted underneath it, and the large, gummy lump of rice masquerading as risotto was not enhanced by a similar garnish. When the mixed berry pie (in a seriously undercooked double crust) arrived at the table sitting on more dark squiggles, we were relieved it was only an unfortunate, but equally uncomplementary, chocolate sauce.

- **Food needs seasoning – and judiciously applied:** Items such as ceviche and Hawaiian poke need a bright pop of acid and a spark of salt to be successful; even the best homemade chips, crispy fries, or healthier "unfries" can be improved by a touch of salt; an entire meal's worth of salt should not come in one bowl of soup.

- **Bar service:** If a large local beer selection is a selling point, keep local beers on the printed menu in stock. And when the restaurant/bar is almost empty and the bartender isn't busy, there is no excuse for it taking 30 minutes for one beer and one cocktail to make it to the table.

- **Menu descriptions:** Terms like organic and farm-to-table are popular marketing ploys these days, but they can't redeem cheap proteins or poorly cooked food. Also, if a waffle is really supposed to "wow" me, don't send out a pitiful, ungarnished plate of what looks like lukewarm microwave waffles and a ramekin of inferior-grade maple syrup.

- **Protocol:** It is bad manners for the kitchen manager/chef/owner to stare at the diners at any one table, even worse manners to stand in the vicinity of that table in order to eavesdrop, and a serious mistake to approach the table and demand to know how the food is. That kind of behavior telegraphs desperation. On the other hand, removing the price of an obviously inedible dish from the final bill without having to be asked is a smart move. By the time I returned to an almost empty restaurant for a second meal in the same week with a different group of friends, it was a pretty safe bet the restaurant staff knew we were there for a review. None of the serious service issues improved at all, and the food was only marginally better. I don't feel the need to identify this particular restaurant; after all the trouble they went to discovering my identity, they know who they are, and I honestly don't expect them to be there long. ■

Should we have named names? Let us know in this story's comment section online at austinchronicle.com/food.

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Last Tango in Paris

Redacted, Then Redressed

AFS ESSENTIAL CINEMA SPOTLIGHTS ONCE-BANNED FILMS

by Kimberley Jones

Some of the more interesting stories in the history of cinema are the ones that authorities once hoped to scrub from the record altogether. The half-dozen films selected by the Austin Film Society for their latest Essential Cinema series drew fire for different reasons – see: sex, violence, inflammatory politics – and from various powers that be; no less than the supreme leader of the Union of Soviet Socialist Republics put the kibosh on one of them. But what they share is a spirit of agitation, as well as the right to be re-evaluated on their own merits and not just as martyrs of a more censorious time.

Series starter *Salt of the Earth* (1954) was directed by Herbert J. Biberman, one of the Hollywood Ten blacklisted by the House Un-American Activities Committee, with significant creative contributions from other blacklisted industry players. It's a foolish exercise to pretend to know the inner thoughts of someone long buried, and yet one wonders if Biberman would've balked at sharing the same umbrella as HUAC-friendly Elia Kazan (more on him later). Then again, Biberman might have grabbed any chance available to screen a film once denounced by the U.S. House of Representatives and aggressively boycotted by the American Legion. *Salt of the Earth* is not subtle, but there's a real urgency and inner drama to its depiction of a real-life miners' strike in New Mexico and the surprising part women played on the picket line. Officially rehabilitated in 1992 when the Library of Congress added it to its archive, *Salt of the Earth* is most memorable for its untested but deeply authentic cast of mostly unprofessional actors.

Sergei Eisenstein – a complicated figure in world cinema, burnished in film lore as the father of montage cutting – took an entirely different tack with his career-capping twofer *Ivan the Terrible Part 1* (1944) and *Part 2* (shot in 1946 but not released until 1958), part of a planned trilogy cut short by state disapproval and the filmmaker's untimely death at 50. Eisenstein's *Ivan the Terrible* is almost oppressively stylized, especially when viewed in the context of its time. (Consider this: *Part 1* came out the same year as *Double Indemnity* and *Meet Me in St. Louis*.) A startling, staggering, gorgeous grotesquerie, it has the bygone feel of Greek tragedy or a silent film (excepting Prokofiev's emphatic score); J. Hoberman memorably called it a "mutant kabuki show." Stalin heartily approved of the first installment, spying in the robust, fiercely

nationalist Ivan an admiring analogue, but he chafed at *Part 2*, which dared to present a more rounded portrait of the ruler. Eisenstein's friend, *New York Times* critic Brooks Atkinson, laid out what happened next, after *Part 2* was banned as "politically unsound," in the foreword to Marie Seton's 1960 biography of the Soviet filmmaker:

"In a few days Moscow published Sergei's doleful acknowledgment of transgression and his obsequious promise to reform under the benevolent guidance of his superiors. I suspect that he had dutifully gone through the proper motions, believing in neither the accusation nor the penitence. The words did not infringe on his genius for art and life. In the winter he died. The state, always correct, gave him an imposing public funeral."

Elia Kazan, a polarizing figure to the end, would get no universally sanctioned send-off. (Take a look back at the tape of his Lifetime Achievement Award at the 1999 Oscars, four years shy of his death: Those were some very pointed asses in seats.) Indeed, the inclusion of his film *Baby Doll* – a marvel of menace and erotic delirium – puts the lie to the idea that censorship equates holiness. When Kazan named names, he threw fellow filmmakers under the bus – a public action that forever tarred him. (If you're feeling knee-jerk pious, pause here to think of the more private actions of anointed filmmakers – Polanski leaps to mind, but there are loads more – and the case against Kazan gets more confused.) The irony in Kazan's inclusion here, of course, is that

A DARKENED SCREEN: FILMS THAT WERE BANNED

AFS Essential Cinema moves to Thursday nights, 7:30pm, at the Marchesa (6226 Middle Fiskville). See www.austinfilm.org for ticket info.

Sept. 5: ***Salt of the Earth*** (D: Herbert J. Biberman, 1954)
 Sept. 12: ***Ivan the Terrible, Part 1*** and ***Ivan the Terrible, Part 2*** (D: Sergei Eisenstein, 1944, 1946/1958)
 Sept. 19: ***Last Tango in Paris*** (D: Bernardo Bertolucci, 1972)
 Sept. 26: ***Baby Doll*** (D: Elia Kazan, 1956)
 Oct. 3: ***The Driller Killer*** (D: Abel Ferrara, 1979)

many of us view Kazan's body of work with a permanent black mark – something the National Legion of Decency, a Catholic organization, couldn't have anticipated when it condemned *Baby Doll* in 1956. And *Baby Doll* is a film that practically begs to be banned. Despite Kazan's personal assurances to studio president Jack Warner that zero consumption takes place in screenwriter Tennessee Williams' deliciously overheated tale of a still-virginal child bride (Carroll Baker) putting off the advances of her cotton-gin-owner husband (Karl Malden) and making eyes at his business rival (Eli Wallach, in his breakthrough role), the film practically seethes with sex.

There's certainly seething – also: writhing, moaning, butter – in Bernardo Bertolucci's X-rated *Last Tango in Paris*, about a strictly sexual affair between a middle-aged American widower (Marlon Brando) and a young French woman (Maria Schneider). The film was decried as pornographic upon its release; meanwhile Pauline Kael famously put its premiere (at 1972's New York Film Festival) in the same league as Stravinsky's riot-making first performance of *The Rite of Spring* ("the movie breakthrough has finally come," she wrote). Forty years later, the conventional wisdom on *Last Tango* comes sealed with a smirk – and certainly, the thing has dated. I can't imagine the sex was ever sexy in any era, and now it's like watching a manatee mate with a Topshop mannequin. But what still sears is something the censors skipped over (everybody was fully clothed, so why bother?): Brando's raw, raging monologue at his dead wife's side, in which he swivels from invective ("pig fuck!") to snotting regret in a few can't-look-away minutes.

Which leaves us with *The Driller Killer*, a movie that actually benefited from banning. Would anyone still be talking about Abel Ferrara's first film (well, after that porno) if it hadn't goosed England's professional prudes into the passage of the British Video Recordings Act of 1984? Immortalized as the first of the "video nasties," it didn't see the light of day in Britain for another 23 years. In truth, the UK didn't miss much. Anthropologically, it's an interesting document, Venn diagramming punk and New Wave, arthouse and exploitation, for a gutter-level snapshot of the Bowery before all those luxury condos moved in. Amateurishly acted (Ferrara stars) and almost improbably boring for a movie about a homicidal maniac whose weapon of choice is a power drill (a power drill!), *The Driller Killer* is pretty awful. But it's on its very best bad behavior – a sort-of grimy, fuck-all rebel yell at the guardians of propriety that's impossible not to respect at least a little bit. *The Driller Killer*, along with all the other formerly banned films in the series, could be eulogized the same: They did it their way. ■

BUT WAIT, THERE'S WAR!

On the Screens blog this week, check out Richard Whittaker's interview with *I Declare War* star Gage Munroe and directors Robert Wilson and Jason Lapeyre about the childhood-destroying project that morphs adolescent chicanery into do-or-die battles. The Draft House Films release hits theatres this Friday, Aug. 30.

– Monica Riese





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MUSIC

Black Joe Lewis Unchained



JOHN ANDERSON

Love Hungry Man: Joe Lewis headlines his backyard

"That's nothing new," says **Black Joe Lewis**, referring to the dirtier, guitar-driven, garage R&B sound of his new album *Electric Slave*, a clear departure from the clean vintage soul of his last two albums. "If people heard what we were doing before *Tell 'Em What Your Name Is!* and *Scandalous*, this sounds like that."

We're kicked back on separate couches in Lewis' living room, passing a pipe and discussing music with an **NFL** preseason game on mute.

"Those two records didn't really sound how we do live," he explains. "They were cleaned up a lot to sound like every other soul revival kind of band."

Joe won't talk shit. When I ask about the drama around **Honeybears** guitarist **Zach Ernst** and drummer **Matt Strmiska**

quitting, he politely declines, citing some litigation that no one wants to discuss and henceforth only refers to them as "dudes who left the band."

He does admit that until *Electric Slave*, he's never made an album he's happy with. The **Jim Eno**-produced sessions for his two **Lost Highway Records** albums

were a "constant battle" over style, he says, where his opinions got overruled, his guitar work was squelched, and mixing was sometimes done behind his back.

"There were times when I should've put my foot down, but things were working so I went with it," he shrugs.

Electric Slave feels like a new beginning.

"We're sounding more original. We've got new members. It's the first time we've got to go into the studio and I didn't feel like someone was fucking with me. It was uninhibited and sounded good."

Lewis' **Howard Zinn**-meets-**Star Trek** worldview becomes increasingly evident on new tracks like "Skuldigggin," which hints at media mind control, while "Vampire" chastises the police's No Refusal policies. "Dar Es Salaam" imagines that "aliens come to Earth and see how fucked up we treat each other. They don't have money or politics, because they don't need it. Knowing something bad is going to happen here, they offer us a chance to go back to Utopia with them."

When I ask Joe if he ever considers **Gary Clark Jr.**'s skyrocket to fame and wonders, "How do I get that?" he rolls his eyes.

"I've known Gary around town for a while. I think he's fuckin' badass. The thing I don't like is people always try to compare us. I just think Austin's small and we're the only two well-known black dudes playing rock & roll, so everyone lumps us together."

We share a laugh over my question seeming racist, but I persist: What about that level of exposure?

"I don't care about fame," he says, taking a long pause to consider his future. "What I really want is a bunch of land. I'm always on the Internet looking at land deals. I can't afford it yet, but I'd like to buy a 700-acre piece of land and hunt for my own food."

Ginny's Interrupted

A sign on the door of **Ginny's Little Longhorn Saloon** reads "Closed for remodeling. Reopening soon."

Operations have halted at the longstanding Burnet Road honky-tonk, which hosts **Chicken Shit Bingo** on Sunday evenings, a popular event in which you gamble on the location of a hen's defecation.

Last weekend, I found Ginny's a ghost town, the only vehicles in the lot being rust-eaten, antique flatbed pickups. The chicken coup had pellets in the feeder, but not a bird in sight. The tiny, century-old orange and white brick building with its sheet metal steeple looked more like a quiet old church than the crown jewel of Austin dive bars.

Figuring **Dale Watson**, the venue's staple performer, would know what was going on, I called up the local outlaw to get the low-down. Turns out, he's personally assisting his friend Ginny with some necessary plumbing and electrical repairs, and he expects the bar to be back up and running in two months. He said they'll use this opportunity to make some other improvements including sprucing up the ladies room, upgrading the sound system, installing credit card terminals, adding pinball machines, and hauling in a nice vintage jukebox.

Little else has changed since former waitress **Ginny Kalmbach** took over operations of the former **Dick's Little Longhorn Saloon** in 1993.

"It's still going to feel like Ginny's," Watson promises. "We're not going to do anything to change that."

Good, because that place has charm coming out the chicken's ass.



Half Notes

- **Thai Spice**, whose outer wall on the Drag bears **Daniel Johnston**'s iconic alien frog mural, will soon be renamed "Thai, How Are You?" – a solid pun winning out over another local eatery, **Coat and Thai**. The restaurant's new owner even wants to enlist Johnston to paint an additional mural inside. The original was commissioned by **Sound Exchange** records in 1993.
- **Direct Events**, owned by veteran Austin concert promoter **Tim O'Connor**, filed for bankruptcy last week, brought on, in part, by the unsuccessful revamping of the **Austin Music Hall**, which was repo'd by a lender last year. "We call this putting a company out of its misery," confirmed representing attorney **Michael Baumer**. O'Connor said DE's demise matters little to him since he runs all of his business ventures as separate corporations, including **Two Lawnmowers**, which continues to produce concerts for the **Backyard** at Bee Cave.
- The **Punkaroos**, led by **Swine King** singer **Dottie Farrell** and featuring original **Dicks** rhythm section **Buxf Parrot** and **Pat Deason**, plus guitar slingers **Mark Kenyon** and **Todd Kassens**, regroup at long last for a **Planned Parenthood** benefit at **Infest** on Saturday. "This is a cause worth reuniting for," offered Parrot.
- **Okkervil River**'s hastily announced tour kickoff show last Thursday drew an epic line of pasty, 35-year-olds in black-framed glasses that stretched down Red River and sold out **Stubb's** intimate inside stage. While I was denied access, **Michael Corcoran** tells me they played copious material off **Will Sheff**'s new nostalgia trip, **The Silver Gymnasium**, out next Tuesday.

League of Extraordinary G's Call Out the APD

Local all-star rap crew **League of Extraordinary G's**, enraged by what they perceive as unnecessary killings by local police officers, have released a single called "A.P.D." that indicts its namesake for reckless use of deadly force.

"The department needs to hold these officers responsible so people feel like the APD is on their side, not at war with them," warns **Greezo**, one of the lyricists featured on the track.

"If I murder someone, I'm going to the pen and probably death row," he contextualizes. "At worst, an officer who kills an unarmed person might lose their job."

"A.P.D." was penned in 2009, the day after 18-year-old **Nathaniel Sanders** was killed by a police officer (revisit "Nathaniel and Li'l Nate," May 29, 2009), but never released until now. Recently, **Larry Jackson Jr.**'s killing gave it renewed relevance (see "Point Austin: Broken Record," Aug. 2).

"This issue is timeless in Austin," says G'z rapper **Lowkey**. "We could've dropped it right now or a year from now when it happens again."

No stranger to police brutality, Lowkey was tased repeatedly by officers after a performance at **Emo's** in 2008 as he was walking away from a dispute with a bouncer. He was never convicted of any related crime. Being shot by the APD remains a reasonable concern for all the members of the League, he says, as well as their family and friends.



SHELLEY HIAM

Wanted: (l-r) Greezo, Lowkey, and Reggie Coby posted up on an APD paddy wagon

"As an artist, you can't just jump on any social cause," says rapper/producer **Reggie Coby**. "But if something really affects you, there's a responsibility to speak up."

"This is something I have to think about every time the law is behind me," adds Lowkey.

League's long-awaited debut album, **#LeagueShit**, comes out in October.

The Return of ... the Cassette

Vinyl came back – can tapes be next? BY TIM STEGALL



Danny Barnes doesn't just wear his love of cassettes on his sleeve.

COURTESY OF DANNY BARNES

Danny Barnes, revered punk rock banjo player for Nineties locals the Bad Livers, loves cassettes. From his now longtime home in Seattle, he gets downright evangelical about his Minner Bucket Records putting out “handmade experimental music” on cassette. Like many who grew up in the Seventies, he was surrounded by tapes.

“My point of reference is a mixtape. I grew up getting ‘em, making ‘em, trading ‘em.”

He preaches the cassette gospel, embracing their practicality (“If you’re a punk band in Galveston and you know you’re gonna sell 25 copies of something, you can do a lot better making a tape really low-budget, then give away the download”), their place in music history (“The mixtape was the *lingua franca* of the punk rock weirdo”), and aesthetics (“Electric guitars on a cassette recorded really hot is one of the coolest sounds ever!”)

Cassettes were once the most common prerecorded music format alongside vinyl. Their sales peaked in the Eighties after Sony introduced the Walkman, then tapered off as CDs obliterated all other musical formats through the Nineties. Barnes sees the first truly portable music

format as a still-revolutionary medium for DIY music. He’s not alone.

Local record stores are expanding their stock of new-release cassettes. One independent buzz label of the moment, L.A.’s Burger Records, was built on the back of cassettes. And don’t look now, but September 7 marks the inaugural Cassette

Store Day, celebrating all things cassette with special releases, etc.

Stop shaking your head. You humored Record Store Day right? It helps account for vinyl comprising 35% of all music sold in the first quarter of 2013.

A Little History

In 1958, RCA Victor introduced the earliest cassette: A 5-by-7-inch stereo, one-quarter-inch reversible reel-to-reel tape in cartridge form. It never quite took off. The world later embraced something similar for video recording. Remember VHS tapes?

In 1962, Dutch electronics conglomerate Phillips succeeded where RCA Victor couldn’t. It introduced the “Compact Cassette” as we know it. Phillips brought them to the American market in November 1964, alongside their Norelco brand’s Carry-Corder 150 recorder and player. The sound quality hardly approached the rich fidelity of the Stereo 8 cartridge (aka the 8-track tape), which was introduced by the Lear Jet Corporation also in 1964. It took until the early Seventies before cassettes caught up to 8-tracks.

The prerecorded Musicassette was similarly introduced in Europe the year the Beatles broke on Ed Sullivan, making its way here two years later. Advent introduced high-quality home stereo cassette decks in 1971, complete with Dolby B Noise Reduction (to take away that darned hiss) and the capability of playing chrome tapes with a wider dynamic range. The Sony Walkman debuted in 1979, the smaller portable player then ushering in a new era that made the 8-track obsolete and saw tapes rival vinyl in sales.

That’s when cassettes catalyzed social change. Cheap to produce, durable, and easy to copy, legions of DIY punk, heavy metal, and experimental bands turned to issuing cassettes when records were beyond their budgets. Those same factors enabled underground rock and punk to

be smuggled behind the Iron Curtain, spread the Ayatollah Khomeini’s anti-Shah sermons through Iran before its 1979 revolution, and bring Christian and Islamic influences into traditionally Sikh and Hindu areas of Seventies India. According to the BBC, cassettes remained the primary medium for purchasing and listening to music in some developing countries until 2005.

With the first compact discs and players introduced to the North American market on March 2, 1983 (with 16 titles from CBS Records), the cassette’s days would soon be numbered. Prerecorded cassette sales peaked in the late Eighties, but were on a steep downward slide through the Nineties, until most major labels finally discontinued them in 2002/2003. Dead is dead, right? Hardly.

Blank cassettes are still produced and sold, some cassette reproduction facilities remain, and players and recorders continue being manufactured.

Kingpin: Burger Records

End of an Ear’s Dan Plunkett says Burger Records – currently Fullerton, California’s biggest export this side of Fender Guitars and OC punk legends the Adolescents – is “the kingpin” of the cassette renaissance.

“They’re the big name.”

Kana Harris, a local musician and cassette enthusiast who recently released her own tape-only, garage-punk sampler, *L.A.F.M.: Live at Beerland No. 1*, “admires” Burger’s marketing savvy.

“It’s cool to see their Twitter and see 15-year-old kids excited about buying cassettes online,” enthuses the Foreign Mothers’ frontwoman. “I’m so in love with that idea: kids tweeting about wanting to spend their allowance on cassettes.”

That enthusiasm leads Burger’s Lee Rickard to estimate that he and partner Sean Bohrman have sold some 10,000 tapes online since starting to release new cassettes six years ago. AllMusic puts that number at closer to 100,000 tapes worldwide. Either way, the label’s known for a rough-yet-calculatedly-innocent garage punk sound reminiscent of a collision between raw DIY indies K and In the Red Records. The graphics appear hand-

GREAT MOMENTS IN CASSETTE HISTORY

May 7, 1965: Keith Richards awakes in a motel room on the **Rolling Stones’** third U.S. tour and finds his new cassette recorder still running. Rewinding, Richards hears an eight-note guitar hook and the words “I can’t get no satisfaction.” And then 40 minutes of snoring. Three years later, Richards overloads his acoustic guitar on the same cassette machine that produced No. 1 hit “Satisfaction” for “Street Fighting Man.”

1968: Multi-instrumental **R. Stevie Moore** self-releases a cassette of home recordings, *On Graycroft*, thus pioneering “cassette culture,” “outsider art,” “indie rock,” and genres likely still unnamed. Moore still prolifically self-releases tapes and CD-Rs via www.rsteviemore.bandcamp.com.

1976: Industrial music pioneers **Throbbing Gristle** release their debut album, *Best Of ... Volume 1*, followed by 1977’s *Best Of ... Volume 2*, on cassette months before issuing vinyl and thus set an example for future noise merchants.

November, 1980: Aussies **Bruce Milne** and **Andrew Maine** launch *Fast Forward*, one of the world’s first cassette magazines, leading to other punk/indie-based cassette magazines worldwide, including future Sub Pop owner **Bruce Pavitt’s** *Subterranean Pop*.

September, 1982: Working on a new studio LP, **Bruce Springsteen** falls in love with acoustic demos cut on a Portastudio, a cassette-based 4-track recorder from TEAC. He releases the demos instead as *Nebraska*.

Early Eighties: Austin fast-food worker **Daniel Johnston** begins handing out homemade tapes of his whimsical, sometime haunted, lo-fi Beatlesque pop, featuring hand-drawn covers, to complete strangers. Considering his occupation, maybe he should have called his label Burger Records.

1984: **Kurt Cobain** obsesses with Black Flag’s “Damaged II” on a mixtape the **Melvins’ Buzz Osborne** makes him. That September, Cobain sells his record collection to see Black Flag in Seattle.

– T.S.



Dan Plunkett at End of an Ear

JOHN ANDERSON

SIX LOCAL CASSETTE MICRO-LABELS

BY DAN PLUNKETT

Holodeck: Ambient/electronic, bands like Survive, Thousand Foot Whale Claw: www.holodeckrecords.com

Obsolete Future: Electronic, experimental, Austin/Denver-based: www.obsoletefuture.bandcamp.com

Marmara Records: Experimental/fuzzed-out folk: www.marmararecords.com

Teflon Beast Records: Folk/noise/pop: www.teflonbeastrecords.bandcamp.com

Instincto Records: Noise/experimental: www.instinctorecords.com

False Form: Punk/hardcore label. *False Form No. 6, the This Is Austin, Not That Great* comp, contains vintage Dicks and Big Boys live tracks: www.falseform.blogspot.com

made, like an old mixtape turned up in a sock drawer.

Recognized for acts like White Night, Nobunny, King Tuff, and Hunx & His Punx, they also count luminaries like Ty Segall, Ryan Adams, Thee Oh Sees, and Redd

continued on p.44

Plunkett says End of an Ear sold 685 cassettes last year. By July's end this year, they had already sold 835.

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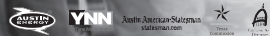
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NEW AUSTIN CASSETTES TIM STEGALL



Breatherholes *Come Home* (www.nooththing.org)

Breatherholes = Low Houston, once of Wild America from Matador's 2010 *Casual Victim Pile* Austin comp. *Come Home* spins a more competent version of outsider folk hero Jandek: 10 tunes recorded in an RV, utilizing a wounded voice, acoustic guitar, toy piano, found percussion, and seemingly anything found lying around. "Out of My Skull" and the excellent "I Once Walked" display a damaged psyche in a highly attractive-yet-corrosive sonic universe. ★★★

The Sour Notes *In the Meanwhile* (www.noplaymusic.bandcamp.com)

The Sour Notes enclosed a tiny toy hamburger with this tape containing both sides of their new single and four previously released recordings. Side one stars a title track drenched in ethereal Cocteau Twins juice, a poppy cover of early Wire classic "Mannequin," and "Two Hands Wait," a track in love with the Saints' *Prehistoric Sounds* era. ★★★

L.A.F.M. *Live at Beerland No. 1* (foreignmothers@gmail.com)

The tape that, alongside Danny Barnes' initial email, inspired this week's *Chronicle* cassette loop, *Live at Beerland* comes in live, loud, and clear as a killer survey of Austin garage punk at the best place in town to hear it. Whether it's the straight-up '77 bash-n-crash of Ghetto Ghouls, the Flesh Lights' white lightning strikes, Jungle Bodies' New Wave glories, or the more strummy joys of Quinn Galavis and Daniel Francis Doyle, Foreign Mother Kana Harris' labor of love is tops. Essential. ★★★★★

Kross. Burger's begun a reissue series involving classic titles like the first Adolescents LP and the Big Boys' *Where's My Towel/Industry Standard* (see "Reissues," Aug. 16). They also issue some vinyl and CDs, but their reputation was built on the "over 500" tapes they've released since 2008's Burger 003: *Play Pretend* by Thee Makeout Party!, a band Rickard and Bohrman were both in at the time.

"First and foremost, cassettes are affordable," says Rickard. "That has a lot to do with it. The turn-around is really quick. And they're physical. Kids have cars handed down to them from their parents that have tape players in them, so there's this whole vast [audience] wanting to play music in their cars, and no one's taking advantage of it. No one's releasing all these albums on cassette, even though so many people have the capacity to listen to cassettes in their cars.

"No one's doing it, so we did it." Said endeavor takes them sleeping in the store they opened in 2009, mere blocks from where Leo Fender once built Stratocasters and Twin Reverbs. They have no kitchen facilities nor a shower. Rickard and Bohrman basically work 24/7 to fulfill orders and run their growing empire that includes a weekly "BRGRTV" YouTube series described

Cassettes catalyzed social change. Cheap to produce, durable, and easy to copy, legions of DIY punk, heavy metal, and experimental bands turned to issuing cassettes when records were beyond their budgets.

as "charming nonsensical teen-noir" by *The Los Angeles Times*.

Living the punk rock dream, 2013.

Garage Sale Playlists

"Part of it is people that frequent thrift shops," opines Waterloo Records owner John Kunz. "Garage sales. There's always cool treasures to be unearthed, things from decades past, whether it's clothing, music formats, or toasters!"

"A lot of people have cassette players in their cars," says End of an Ear's Plunkett, echoing Burger Recs.

"Young kids come in, and cassettes are cheaper. Used tapes are usually \$3 to \$5, depending on what it is. Then a lot of the newer releases – I think Burger cassettes are usually \$5 to \$7."

Plunkett's seen it happening for a while. "There's several cassette labels in town, and some of them have done really well. There's a lot of noise bands, a huge metal underground that do cassettes, a lot of punk

bands, electronic/experimental stuff – the whole gamut."

Plunkett says his South First music boutique sold 685 cassettes last year. By July's end this year, they had already sold 835. That's significant enough that the store's cassette section has expanded three times from an original capacity of 500. Waterloo's indie buyer, Corby Harwell, says there are enough "kids" buying "kinda garage-y DIY" tapes that Waterloo also plans to put "a couple of more racks up."

As for Cassette Store Day, Waterloo discovered it too late to sign up, though they'll do so next year. End of an Ear is one of four Texas stores that will participate, because "it's fun."

Plunkett also understands cassette hatred. "I used to wonder, 'Why would you go to the store and buy a prerecorded tape?' And cassettes were *huge* at one time! *Massive!* Mine [were] always kinda underground, everyone hand-doing their J-cards."

Cassettes weren't strictly indie. Slayer's Tom Araya, while not exactly hoping for a cassette comeback, did acknowledge to the *Chronicle* in a 2010 interview that underground metal tape trading helped build bands like his and Metallica (revisit "Melodymaker," Sept. 24, 2010). And what of the mixtape, the Eighties cassette version of what are now playlists. MusicMania's Bernard Vasek hasn't seen hip-hop return mixtapes to tape.

"You would think in the hip-hop world, maybe. But no, it's just CD that mixtapes are out on," he says, waving at a huge, long-empty cassette rack near the Eastside emporium's cash register. "I used to carry cassettes."

Church Punk

Kana Harris loves cassettes. She remembers inheriting the family boombox as a child and discovering its "record" button. The Foreign Mothers' singer/guitarist learned primitive multi-tracking by introducing that boombox to her younger siblings' Fisher Price Sing-along Microphone. She loves the "romantic side" of mixtapes, and even the inherent decay in cassettes. She theorizes conspiratorially about major labels phasing out cassettes to "keep better control of their music."

"Cassettes are cheap and accessible and durable," explains Harris. "I mean, to press a seven-inch or even an LP is thousands of dollars. With cassettes, you can put out 15 minutes to an hour of music for \$300 to \$400 and do a 300- or 500-tape run. Whereas pressing vinyl would be \$2,000 to \$10,000 depending on how intricate you want the packaging."

Blank tape and duplicating can be handled through websites. Harris' thrift-shopping led to other discoveries.

"Churches will go out of business and sell their duplicators on Craigslist for like \$75 – \$200 if they're nice ones, \$30 to \$70 if you're trying to find a deal. Theoretically, you can get free tapes or very cheap tapes."

She estimates her *Live at Beerland* comp cost \$1.08 per tape, including photocopying.

As Danny Barnes might say, "That's so cool!"

REANIMATED NEXT: 8-TRACKS?

No, really.

"A band I'm in, Dupree, put out an 8-track in addition to a vinyl LP," says local guitarist Jake Langley.

A format even dustier and further back on Goodwill's shelves than cassettes? Austin jazz organ trio Dupree isn't exactly a band comfortably filed next to Seventies relics like Boston and Deep Purple 8-tracks. Suddenly that Z-28 glove box is getting crowded.

"It was a very popular format, particularly with Blue Note, but also Prestige and Verve released a lot of music on 8-track," says Langley. "You have to realize, pre-cassette, most cars had 8-track players. It was the only portable form of music out there. Jazz was trying to get fans to take their music on the road, or to the beach. Take it around."

But, but, but – 8-tracks!?

"There's a sound that they have that I grew up with, and the other guys in the band did, too. We also thought it would be enjoyable for people



the Cheap Trick 8-tracks. That's who made ours [KTS Productions: www.ktsprod.com]."

Dupree's *Nuestro Camino* 8-track has, in fact, sold out. It's on reorder (www.dupreeband.com). – T.S.

who grew up with that to be able to buy a brand-new one, though I'm not sure how many people are making 8-tracks. We might be the only group that has an 8-track in the last 30 years, right?"

There was Cheap Trick's *The Latest* in 2009.

"Yep! In fact, we knew about that, because that's how we found out how to get ours manufactured. There's a little mom and pop operation in Arlington that made

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 Nepenthe
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ZOLA JESUS
 Versions
 Zola Jesus recruited legendary industrial pioneer JG Thirlwell (Foetus) to do the arrangements. If there is a common thread to Thirlwell's varied musical styles, it is dramatic intensity and evocative, cinematic quality.

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DUMPSTAPHUNK
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 -Rolling Stone

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Black Joe Lewis

Electric Slave (Vagrant)

What a difference two years makes. Since the March 2011 release of second LP *Scandalous*, local lightning rod Joe Lewis has moved to Montreal and bounced back; split with funk brother, guitarist, and bandleader Zach Ernst; and ditched backing band name the Honeybears from all branding. In its place: Black Joe Lewis, the long-adopted moniker of a shouter whose Red River roots extend many years back beyond 2009 Honeybears breakout *Tell 'Em What Your Name Is!* Strapped with a Hard Proof horn section (saxophonists Jason Frey and Joe Woullard, trumpeter Derek Phelps), long-time bassist Bill Stevenson, drummer Eduardo Torres, and producer Stuart Sikes (White Stripes, Cat Power), Lewis trips third disc *Electric Slave* back to the garage-punk days of Black Joe Lewis & the Cold Breeze, opening with wildly distorted howler "Skulldiggin," the album's lead single. Its lyrics register undecipherable, like Lewis fed them through a summer thunderstorm. Second track "Young Girls" boogies down the same double-time path as *Tell 'Em* highlight "Sugarfoot" and *Scandalous* counterpart "Mustang Ranch," though there and elsewhere ("Guilty," "Golem," "Mammas Queen"), there's a winning recklessness to Lewis' style that rarely infused earlier work. What was once tight arrangements flowing through sections and pieces (2009's "I'm Broke," 2011's "She's So Scandalous"), here becomes a vehicle for Lewis and troupe to go nuts. Only the radio ready "Come to My Party," with its disco funk bassline and bleeding horns, maintains any deep semblance to the Honeybears' tighter, Meters-inflected funk. The rest evokes true grime: the Stooges scooping "My Blood Ain't Runnin' Right," the grungy, low-end rise and fall of "Dar es Salaam," and juke joint blues slinking around "Vampire." Meet the new boss, same as the old boss.

★★★

– Chase Hoffberger



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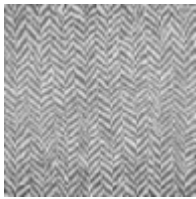
Jesse Woods

Get Your Burdens Lifted (Guns in the Sun)

Jesse Woods' debut unfolds with sleepy charm, its Southwestern daydream lingering in the summer heat. The local songwriter's ethereal, abstract lyrics seep in slowly, the LP instead propelled by a psychedelic folk gauze of production, from Hawaiian-steel-laced opener "Walk Along Cattle Drives" to the closing echoes of "Tumbleweeds." The sharp, percussive intro for "Cold Blood" melts into melodic swoons as Woods muses hypnotically, "I think our driver needs a driver." There's a boozy exhaustion in the touches of Brian Wilson-esque pop mixed with a flair of tight experimentation, like a more sedated version of Austin's Bill Baird. The loping "Broken Bottle" and easy warp to "Lazerburn" suggest the folkier side of My Morning Jacket, but "Chain Gang" evokes Grizzly Bear in the miasma of dazed harmony. Deceptively seductive and compelling.

★★★

– Doug Freeman



by several of the deceased – some of these compositions grapple with the aftermath. The results are a chamber pop that recalls Elliott Smith, Sufjan Stevens, and even Brian Wilson. Lush harmonies, orchestral touch points, and prodigious hooks come together with a restrained amount of humanity. It's a suite of songs meant to be consumed whole, the august title track and twinkling "Cowboy" landing among the most accomplished on *Spare Key*, likely Wilson's masterwork.

★★★

– Jim Caligiuri

Leo Rondeau
Take It and Break It

Leo Rondeau's 2009 sophomore offering, *Down at the End of the Bar*, unfurled behind the local songwriter's languid twang, but his third LP kicks into a raucous party. His drawl still draws, shading tones of Gram Parsons, yet peels almost breathlessly against the faster tunes and packed-tight phrasings. Opener "Love Again" bursts with a country chorus and Tex-Mex spice as Gary Newcomb's pedal steel spars with Pete Weiss' accordion, the pairing at full effect on the zydeco-inflected romp "Alligator Man." The rolling lyrics of "Here's My Heart" and "Blackjack Davy Revisited" compel in the cracks of Rondeau's vocals as he keeps pace, while "Bound to Be a Winner" cuts a darker shade as his range stretches. Rondeau's voice is best deployed when he takes his time, as "Right in the Middle" finds the balance and "Resistance in My Blood" allows his words to linger.

★★★

– Doug Freeman



Jack Wilson

Spare Key (Fluff & Gravy)

Originally from Austin, Jack Wilson spent time shuttling between Texas and the Pacific Northwest. While last year's local debut shifted from Neil Young-style Americana to progressive rock, *Spare Key* turns on dark songwriter fare. Prompted in part by a gunman who killed four people at Seattle's Cafe Racer, a place where Wilson performed – and had been aided



7 & 7 Is BY RAOUL HERNANDEZ

Shakey Graves
"The Waters" b/w "Roll the Bones"
(The Good Music Club)

Neat keepsake of the rising local's primal folk-blues, recorded "live from the Good Music Club" at the North Door last August, with a woodcut-like cover illo by Austin bass and scene vet Chepo Peña. Garage-y, fuzz-strum as backed by his one-man tambourine shake and suitcase bass drum percussion, Alejandro Rose-Garcia's mountain holler grits pleasingly throaty with falsetto accents. His original B-side, almost a mini-suite wired by a goosed riff, beats a stripped pulse at multiple speeds, the buggy vocal recalling ATX's seminal one-man band, Scott H. Biram.



Ted Roddy & Big Foot Chester

The Wolf That Howls: "You'll Be Mine"
b/w "I Didn't Know" (Ghost Highway Recordings)

Black vinyl – with marshmallow inlay – blues, spinning an A-side cover of the genre's Dylan, Willie Dixon, and the flip side honoring Howlin' Wolf. Cut locally last year at Million Dollar Sound, Roddy blows harp, and fellow Austin harp cat Walter Daniels with his Big Foot Chester band backs him. Roddy's round-mouthed, Big Muddy delivery – part swamp, part Fat Possum, all joogle – shines on the bulked-up B-side, beefy in mouth brass and swing. Juke joint drive with Sixties ballroom finesse, only its fade at the end hurts.



Shearwater & Sharon Van Etten

"Stop Draggin' My Heart Around"
b/w "A Wake for the Minotaur" (Sub Pop)

A beautiful gatefold, Record Store Day 7-inch, its B-side takes the prize. The main program, a faltering live cover of the indelible Tom Petty/Stevie Nicks duet, makes the mistake of preserving the original's tempo since not even Austin's Shearwater can match the easy swing of the Heartbreakers, while Van Etten's throaty approximation of Fleetwood Mac's sorceress falls flat. Conversely, "A Wake for the Minotaur," penned by Shearwater captain Jonathan Meiburg, swoons pure Fairport Convention on Brooklyn heartbreaker Van Etten caressing her partner's otherworldly vocal billow, Richard Thompson meets Antony & the Johnsons.



Colin Gilmore

The Wild and Hollow
(Woobietown)

Like clockwork, one can expect another set of new songs from Colin Gilmore about every three years. Third full-length *The Wild and Hollow* follows 2010's *Goodnight Lane* and it's another step forward as he mixes jangling pop with a twangy brand of rock in a way that's effortless and attractive. He claims influences like Roy Orbison and Tom Petty, which make sense on "Wait" and "Only Real to Me." In reality, Gilmore's songs of life and love are closer to what fellow West Texas native Buddy Holly would sound like if he were still able to strap on a guitar. Check the deceptively easygoing folk/rockabilly amalgam "Free Money." From the obvious glint of opener "Into My Future" to the stomping cover of Nick Lowe's "Raging Eyes" closing things out, Gilmore again displays a youthful vision that's crafty, full of cogent insight, and endlessly tuneful.

★★★

– Jim Caligiuri



Omar Dykes

Runnin' With the Wolf
(Provogue)

Given that Omar Dykes can approximate the primal wail of the great Howlin' Wolf, it's past time Austin's favorite Mississippi transplant took on Chester Burnett's catalog. *Runnin' With the Wolf* boasts blues classics like "Spoonful," "Smokestack Lightning," and the immortal "The Red Rooster," all of which get faithful makeovers here. Dykes leavens the obvious choices with deeper cuts, rescuing "I'm Leavin' You," "Worried All the Time," and "Riding in the Moonlight" from unjust obscurity, plus he smartly avoids the soundly beaten dead horses "Evil" and "I Ain't Superstitious." The LP conjures *On the Jimmy Reed Highway*, Dykes' 2007 tribute, complete with self-penned title track homage. Where the *Reed* LP roped in enough guest stars to give clearance lawyers fits, *Runnin' With the Wolf* keeps the spotlight firmly on Dykes and his rhythm section. All the better to keep the songs at center stage, where Dykes' stinging guitar licks and burly growl remain most effective.

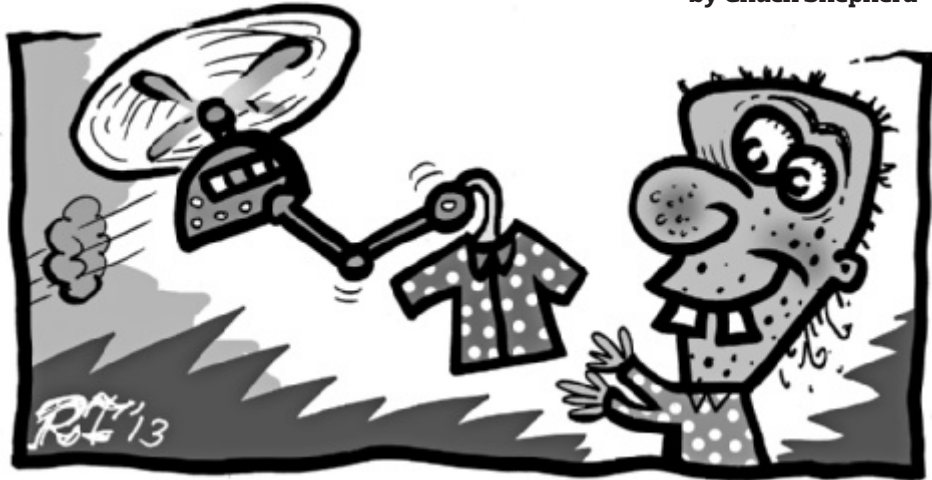
★★★

– Michael Toland



NEWS OF THE WEIRD

by Chuck Shepherd



Helpful Derivative Military Technology: Manayunk Cleaners in Philadelphia has been testing delivery of customers' clothing via its own drone (a converted four-blade DJI Phantom quadcopter originally used for aerial photography), guided by GPS. Said one bemused customer, "I was wondering what the hell that was, to be honest." So far, the payload is limited to a shirt or towel, to be picked off the hovering aircraft by the customer, but owner Harout Vartanian hopes to buy a bigger drone soon. Agence France-Presse news service reported an even bolder drone program in August: delivering beer to music festival-goers in South Africa. The director of the Oppikoppi festival in Limpopo province attested to the drone's success. A reveler places an order by cell phone, which marks the location, and the drone is dispatched to lower the beer by parachute - usually in the midst of a cheering crowd.

HAUTE WATER

The upscale restaurant at the Los Angeles County Museum of Art announced in August that it would soon add a 20-item selection of waters from around the world, priced from \$8 to \$16 a bottle (in addition to a \$12 "tasting menu"). Martin Riese, general manager of Ray's & Stark Bar, who is also a renowned water gourmet, will sell his own California-made 90H2O, which comes in "limited editions of 10,000 individually numbered glass bottles" at \$14 each. Said Riese, "[M]any people don't know that water is just as important to the entire dining experience" as, say, a good wine. Riese has been certified as a water sommelier by the German Mineral Water Association.

THE CONTINUING CRISIS

A security lab, delivering a report to the makers of software for a luxury Japanese toilet, warned that a flaw in their Android program renders the toilet hackable - even while a user sits on it. The Satis (which retails for the equivalent of about \$5,600) includes automatic flushing, bidet spray, fragrance-spritzing, and music, according to an August BBC News report, and is controllable by a "My Satis" cellphone app. However, the PIN to operate the app is unalterably "0000,"

which means that a prankster with the app could create some very uncomfortable mischief in a public restroom.

The CEO of Christian Schools Australia told the Australian Associated Press in June that Caloundra Christian College in Queensland teaches a range of creative sexual health messages and offered the school's recent student pamphlet, "101 Things to Do Instead of Doing It," as evidence. Recommended substitutes: "Pretend you're six again," "Have a water fight," "Blow bubbles in the park," and "Have a burping contest."

What Hawkmoth Researchers Know: According to their study in July in the *Royal Society of Biology Letters*, researchers from the University of Florida and Boise State somehow have learned that the hawkmoth evolved to avoid predator bats by jamming the bats' signature radar-like hunting technique called echolocation. A co-author told ScienceRecorder.com that the hawkmoth "confuses" the bats by emitting sonic pulses from its genitals.

New Meaning to "Hon. John Hurley": Immediately following Judge John Hurley having reduced her bond from \$76,000 to \$10,000 on drug trafficking charges in a Fort Lauderdale, Fla., courtroom in August, Felicia Underwood, 38, asked, "You can't make it a little lower, hon?" According to a *South Florida*

Sun Sentinel report, Hurley was momentarily taken aback, asking: "Did she just refer to the court as 'honey'?" "Oh, well" (He kept the bond at \$10,000.)

Adult "swinger" clubs occasionally rent commercial facilities like restaurants for an evening in which randy couples can mingle, but a club in Melbourne, Australia, struck a deal with the Casey Kids Play House Cranbourne, where frolickers could enjoy the playtime equipment - until parents of children who play there found out in June. The parents were especially concerned about the partiers cavorting among the plastic balls in the giant ball pit. One parent told the *Herald Sun*, "My son is one [who] puts balls in his mouth."

British bird-watchers were especially excited by news earlier this year that a rare White-throated Needletail (the world's fastest flying bird) had been spotted on the UK's Isles of Harris - only the eighth such sighting in Britain in 170 years - and ornithologists arranged for an expedition that attracted bird-watchers from around the world. A June report in the *Daily Telegraph* noted that about 80 people were on the scene when the bird appeared again, but then had to watch it fly straight toward the blades of a wind turbine. (As the event might be described by Monty Python, the bird thus joined the choir invisible; it left this mortal coil and became an ex-White-throated Needletail.)

BRIGHT IDEAS

Contrary to popular wisdom, cows do not sleep standing up, but actually spend 12-14 hours a day lying down, even though their shape makes the position uncomfortable. Conscientious dairy farmers use beds of sand to adapt to the cow's contour, and since the late Nineties, a Wisconsin firm (Advanced Comfort Technology) has marketed \$200 cow water beds, which are even more flexible. Water beds may be superior, also, because they are built with an extra chamber that makes it easier for the cow to lower herself safely. The founders' daughter, Amy Thronsen, told Huffington Post in June that her parents endured awkward moments starting the company: "Everyone ... is telling them, 'Don't do it. Don't do it.' Are you kidding me? Water beds?"

PERSPECTIVE

"High School in the Community" (HSC), the teachers' union-managed school in New Haven, Conn., recently completed the first year of its program aimed in part at ending "social promotion" - the automatic passing of students to the next grade even if they lack the skills and knowledge necessary for that grade. However, the officials were shocked to learn that not a single one of the school's 44 first-time ninth-graders passed the promotion tests (and will have lengthy ninth-grade make-up sessions over the summer or beginning again in September). (Several other ninth-graders, who were already repeating ninth grade, were promoted.)

Visit Chuck Shepherd daily at
www.newssoftheweird.blogspot.com
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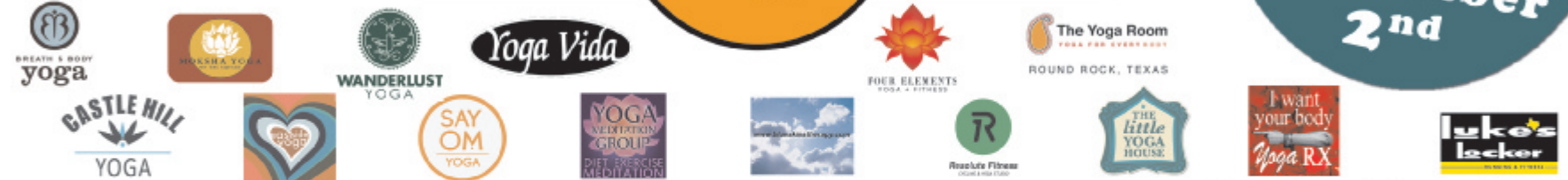
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Table listing yoga classes for the Austin Free Day of Yoga event, including time slots, levels, titles, and teacher names.

All Classes are on September 2nd • View these and more classes plus details online at: www.FreeDayofYoga.com

Table listing yoga classes for the Austin Free Day of Yoga event, including time slots, levels, titles, and teacher names.

Studio Codes

Table mapping studio abbreviations to their physical addresses for the event.

Arrive early! Always go at your own pace and honor your body. Bring a mat. Drink plenty of water! All classes listed for Monday, September 2

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intentionally blank.**

submit!

For FAQs about submitting a listing, contact info, deadlines, and an online submission form, go to austinchronicle.com/submit.

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Free up your schedule for this week. Browse or search **2,888** events online at austinchronicle.com/calendar

MEAL TIMES:
Chef Showdown
Beetnik Foods, 7pm



THURSDAY
29

COMEDY: **Out of Bounds Festival**
FILM: **The School of Rock** Paramount, 7pm
CIVICS 101: **Trayvon Martin: Is Justice Blind?** Huston-Tillotson, 7pm
THEATRE: **Art Show/Model Show** Off Shoot, 8pm
DANCE: **If There Is a Fork in the Road, Take It** Back Studio, 9pm
FILM: **Escape From New York** Alamo Slaughter, 10:15pm

LITERA:
John Slate
BookPeople, 7pm



FRIDAY
30

GAY PLACE: **Splash Days**
SPORTS: **Zilker Relays** Zilker Park, 6pm
FILM: **West Side Story** Paramount, 7pm
CLASSICAL MUSIC: **The Ballad of Baby Doe** United Christian Church, 7pm
FILM: **Election** Marchesa Hall, 8pm
MUSIC: **Hickoids** Hole in the Wall
MUSIC: **HOD** Beerland

SPORTS:
UT Football
Texas Memorial Stadium, 7pm



SATURDAY
31

COMMUNITY: **Cactus & Succulent Show & Sale** Zilker Botanical Garden, 10am-5pm
FILM: **Somewhere in Time** Alamo Lakeline, 4pm
VISUAL ARTS: **"Fire Works"** Pump Project, 7-10pm
OUT OF TOWN: **Star Nights** Westcave Preserve, 7:30pm
MUSIC: **Tribute to Tiny Watkins** Flamingo Cantina
MUSIC: **Punkaroos Reunion** Infest

SPORTS:
Inspire Pro Wrestling
Marchesa Hall, 6pm



COURTESY OF NATHAN BLACK

SUNDAY
1

COMMUNITY: **Lowrider Car Show** Richard Moya Park, noon-6pm
FILM: **Rushmore** Alamo Lakeline, 4pm
FILM: **The Connection** Alamo Ritz, 4:35pm
MUSIC: **John Mayall** One World Theatre, 6 & 8:30pm
MUSIC: **Christian Bland & the Revelators** Hotel Vegas

COMMUNITY:
Free Day of Yoga



MONDAY
2

FILM: **Bridegroom** Alamo Ritz, 7pm
FILM: **Blonde Death** Austin Studios, 8pm
MUSIC: **Rancid** Moody Theater

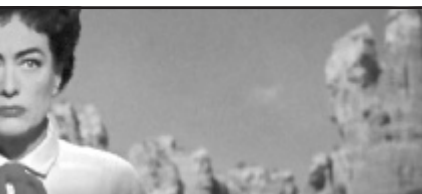
MUSIC:
The Cult
Moody Theater



TUESDAY
3

FILM: **If ...** Alamo Ritz, 7pm
SPORTS: **Yoga on the Lawn** Neill-Cochran House, 7pm
FILM: **Teen Wolf** Alamo Slaughter, 7:15pm
MUSIC: **Scout Niblett** Mohawk

FILM:
Johnny Guitar
Alamo Ritz, 7pm



WEDNESDAY
4

FILM: **Radio Days** Paramount, 7pm
THEATRE: **The Dionysium** Alamo Village, 7pm
CIVICS 101: **NORML Monthly Open Meeting** Flamingo Cantina, 8pm
GAY PLACE: **Madonnalogues** Spider House Cafe, 8pm
MUSIC: **Chris Isaak** Moody Theater
MUSIC: **Homeboy Sandman** North Door

COMMUNITY:
Juegos Rancheros
North Door, 7pm



THURSDAY
5

FILM: **The Harder They Come** Paramount, 7pm
FILM: **Salt of the Earth** Marchesa Hall, 7:30pm
MUSIC: **Brownout & DJ Quantic** Frank
MUSIC: **Krewella** Austin Music Hall

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MONDAY, SEPTEMBER 2

WESTGATE

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Time	Class	Teacher
9:00	Vinyasa	Joe
9:00	Hatha Yoga and Meditation	Sheila
9:30	Hatha *	Stacy L.
10:30	Kundalini	Siri Bahadur
10:30	Prenatal Flow	DeLora
11:00	Hatha	Lori
12:00	Yoga Dance Party	Lizzie
12:00	Kundalini *	Jeremy
12:30	Hatha Flow	Rhonda
1:30	Hatha *	Stacey
1:30	TT Info Session	Lori & Natalie
2:00	Kundalini	Guru Karam
3:00	Vinyasa	Kate
3:30 *	Meditation	Jenny O
3:30	Hatha	Amanda
4:30	Restorative	Everitt
5:00	Hatha Flow	Amber
5:00	Kundalini *	Colton
6:00	Deep Relaxation	Everitt

SOUTH

326-3900 • 1700 South Lamar

Time	Class	Teacher
4:30 ¹⁵⁰	Sadhana	Siri Bahadur
6:30	Yoga Bootcamp	Beth L
8:00 ¹²⁰	Ashtanga Mysore	Sarah
9:00	Hatha	Emily
10:30	Hatha *	Mollie
10:30	Vinyasa	Beth L
12:00	Yin Yoga	Laura
12:00	Fundamentals of Ashtanga	Clayton
1:30	Deep Relaxation	Laura
3:00	Hatha Flow	Natalie
3:00	Kundalini *	DeLora
4:30 ⁷⁵	Ashtanga	Clayton
5:00	Kundalini	Raghurai

NORTH

380-9800 • 2167 Anderson Lane

Time	Class	Teacher
9:00	Hatha *	Erin
9:00	Kundalini	Billy
9:30 ⁷⁵	Ashtanga	Marco
10:30	Vinyasa	Leigh
10:30	Prenatal Flow	Caitlin
11:00	Hatha	Lisa F
12:00	Yoga & Belly Dance	Yvette-Marie
12:30	Hatha Flow	Amber
1:30	Hatha *	Billy
1:30	Kundalini *	Deva
2:00	Fundamentals of Ashtanga	Jennifer D
3:00	Vinyasa	Leigh
3:00	Restorative	Leslie
3:30	Quigong & Yoga	Gayl
4:30	Hatha	Mollie
5:00	Ashtanga ⁷⁵	Marco
6:00	Hatha Flow	Mollie

NORTHWEST

490-1200 • 12001 Burnet Road

Time	Class	Teacher
8:30	Yoga Bootcamp	Lauren P
9:00	Hatha *	Jessica S
9:30	Hatha Flow	Kimberly W
10:30	Restorative	Kimberly W
10:30	Postnatal	Sarah E
11:00	Kundalini *	Donna
12:30	Hatha *	Rebecca
12:30	Childrens' Yoga (6-10yr)	Maek
2:00	Kundalini	Donna
2:30	Deep Relaxation	Rebecca
3:30	Hatha *	Lauren P
4:00	Vinyasa	Sarah C
4:30	Resotrative	Leslie
5:00	Hatha Flow	Sarah C
5:30	Fundamentals of Ashtanga	Varisa

360

381-6464 • 2501 South Capital of Tx Hwy

Time	Class	Teacher
9:00	Hatha*	Mollie
9:30	Fundamentals of Ashtanga	Varisa
10:30	Hatha Flow	Sanieh
11:00	Qigong & Yoga	Gayl
12:00	Hatha	Everitt
12:30	Kundalini	Melissa M
1:30	Vinyasa	Lauren
2:00	Hatha Yoga & Meditation	Jenny O
3:00	Hatha	Cody
4:30	Kundalini *	Guru Karam
6:00 ⁷⁵	Gong Concert	Mehtab

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Class Information

Beginners classes are indicated by a star *.
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We recommend some Hatha experience
before attending Hatha Flow,
Vinyasa and Ashtanga.

Class Length

Classes are 60 minutes long unless noted.

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COMEDY

IN THE CLUBS

CAP CITY COMEDY CLUB 8120 Research #100, 512/467-2333. www.capcitycomedy.com.

Mac n' Cheese The 2013 Funniest Person In Austin winner **Mac Blake** gathers a few of his hilarious friends onstage to crack y'all's ass up until those two-drink minimums are spraying out past your septum. Collective ass, collective septum. Singular show, and highly recommended. *Tue., Sept. 3, 8pm. \$9-13.*

Joe DeRosa He's already got a regular gig on *The Opie and Anthony Show* and Fox New's *Red Eye*, one stand-up album, and a Comedy Central special; now he's onstage in Austin with **John Tole** as his opening act. *Aug. 29-31. Thu, 8pm; Fri-Sat., 8 & 10:30pm. \$9-19.*

Christina Pazzitsky Co-host of the popular podcast *Your Mom's House* with Tom Segura. Writer on the E! show *Chelsea Lately*. Festival trooper (Aspen, Moontower, Lucy Fest) and USO performer and – something else? Oh yes: hates whistling,

loves dogs of all kinds. Bonus: **Bob Khosravi** opens. *Sept. 4-7. Wed.-Thu., 8pm; Fri.-Sat., 8 & 10:30pm. \$9-19.*

COLDTOWNE THEATER 4803-B Airport, 512/814-8696. www.coldtownetheater.com.

Baby, you're almost Out of Bounds Thursday's regular Coldtowne showcase of improv troupes **Bear Derby** and **Malki** is the final night before the **Out of Bounds Comedy Festival** takes over and turns this venue into its unwitting, entertainment-wielding slave! With the likes of **Cream Stain**, **Your Terrific Neighbors**, **Miller & Purselley**, and more. See website for details.



www.outofboundscomedy.org

Oranges vs. the Blues, Rick Perry vs. Wendy Davis, with both sides sidestepping the issues in the "Texas Capitol Follies"; a tribute to that True American Patriot and/or Treasonous Thug Edward Snowden; and the "NSA Chatline" live and informed, **to bring the laughs all night long**. Bonus: the large-scale illusions and arch antics of magician **Ray Anderson**. Reservations recommended. *Thu., 8pm; Fri.-Sat., 8 & 10pm. \$24-29.*

ESTHER'S POOL 525 E. Sixth, 512/320-0553. www.estersfollies.com.

Esther's Follies Musical comedy skits, magic, and a political satirical revue with the bustling backdrop of Sixth Street on view through the stagefront window! And now the gang's sassing the heat with their new "**Hot, Hot, Hot August**" show, featuring **new sketches and classics**. It's the

THE HIDEOUT THEATRE 617 Congress, 512/476-0473. www.hideouttheatre.com.

Did you not realize, friend? The **Out of Bounds Comedy Festival** is taking over the city for an entire week – and this joint right here is its power-core epicenter! Improv! Sketch! Workshops! *Wine-based cocktails*, OMG! See website for details.

INSTITUTION THEATER 3708 Woodbury, 512/895-9580. www.theinstitutiontheater.com.

More OOB here! More OOB here! The Institution's in on this weekend's conspiracy of comedy, too! There is no escape from the **Out of Bounds Comedy Festival**, people, not with **IScream Sandwich** and **Bill Stern** and their talented cohort tearing up the south side stage this weekend. See website for details.

NEW MOVEMENT THEATER 616 Lavaca, 512/788-2669. www.newmovementtheater.com.

It's like a zombie apocalypse up in here! Except that there are no zombies, there's no apocalypse. [Editor's note: *Not as of press time, anyway.*] There's just show after show after show by improvisers and sketch artists and funny people of all kinds – **False Matters**, **Known Wizards**, the **Seven Eight Sevens**, and many more – all week-

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LISTINGS

end long, because this is also part of the whole **Out of Bounds Comedy Festival** that all the cool kids already have tickets for. Reserve 'em while you can! See website for details.

VELVEETA ROOM 521 E. Sixth, 512/469-9116. www.thevelvetaroom.com.

You seem kind of cool. Yeah. So, uh, maybe you've heard about this, uh ... what was it again? The **Out-of-Bounds Comedy Fistule** or whatever? Yeah, well, **this is where all its stand-up comedy happens!** For real: The best comics in Austin and from parts beyond – L.A., Chicago, New York City, et cetera – are taking the mic, one after the other, each night, all fucking weekend long. Why, even the Windy City's **Peter-john Byrnes** and **Cody Melcher** are in on this gig! And **Mac Blake?** **Kerri Lendo?** **Ramin Nazer?** AAAAAAAAH! See website for details.

BUT WAIT – THERE'S MORE!

ALPHA TEST COMEDY SHOWCASE Stand-up stars **Brian Gaar**, **Paul Harrison**, **Jared Walls**, **Wes Corwin**, and **Mitch Mekulsia** share their comedic skills, gratis, then show off their nerd cred by discussing comic books and other geeky topics. Also? Dude: Free beer! **Fri., Aug. 30, 9pm. Tribe Comics and Games, 2919 Manchaca #102. Free. www.alphatestshowcase.com.**

THE OUT OF BOUNDS COMEDY FESTIVAL Seven days and nights of comedy from all over the country – improv! sketch! stand-up! workshops! – **more than 500 performers in 120 shows!** – converging here in the ATX and brightening stages all over town. Keep your eyes peeled blogward for updates, check out “Out of Bounds Comedy Festival” on p.29, but right now you should know that the Out of Bounds Comedy Festival has already started and it won't stop – sweaty, breathing heavily, one hand gripping a tattered paperback biography of Rita Rudner – until after Monday's climactic **Baby Wants Candy** shows at **Stateside at the Paramount.** Note: You ever wanted to see stand-up comedy in this town, but kept putting it off for some totally *stupid* reason? Labor Day Weekend will see the legendary **Velveta Room** packed with terrific comics, night after night, for the OOBfest. Note: Alamo Draffhouse Cinema *jefe* **Tim**



Is this visual art? Is this theatre?
This is Art Show/Model Show, from Paper Chairs. See Theatre Listings, p.52, for details.

League gets his ass roasted at the Stateside on **Thursday, Aug. 29, 10pm.** Note: See the OOB website for more! www.outofboundscomey.com.

SURE THING A stand-up showcase hosted by **Duncan Carson** and **Brendan K. O'Grady.** You need to know more than that, Austinite, you don't know what's

funny. **Saturdays, 8pm. Austin Java, 1206 Parkway, 512/476-1829. www.austinjava.com.**

PAULA POUNDSTONE The legend, the lady, the living laugh-factory that is Paula Poundstone returns to One World Theatre with her wealth of hilarious stories and cocktail-party charm. **Sat., Aug. 31, 7 & 9:30pm. One**

World Theatre, 7701 Bee Caves Rd., 512/330-9500. \$36-76. www.oneworldtheatre.org.

JAZZ CIGARETTE This new stand-up showcase is hosted by **Joe Hafkey** and **Mac Blake.** (We mean 2013 *Funniest Person In Austin* winner Mac Blake, of course.) **Mondays, 9pm. Spider House Ballroom, 2906 Fruth, 512/480-9562. \$5 (\$2, students). www.spiderhousecafe.com.**

DANCE

LOOKING FOR DANCE CLASSES? Swing? Ballet? Tango? Hip-hop? Pole dancing? We've got a myriad of classes listed online, all manner of schools waiting to get your feet firmly on the floor to joyful moves. www.austintuptowndance.com.

ARIEL DANCE THEATRE: FREE WORKSHOPS This series of workshops uses creative games and structured activities to explore the subject of heart and the importance of the community – how we affect it and how it affects us – and culminates in a public performance of **Act of HEART**, to be presented at Auditorium Shores on **Sept. 14, 2013. Through Sept. 7. Saturdays, 2:30-5:30pm. Town Lake YMCA, 1100 W. Cesar Chavez. Free. www.arieldance.org.**

IF THERE IS A FORK IN THE ROAD, TAKE IT A night of music, dance, and video from musician/composer **Bob Hoffnar** and Ballet Austin's **Michelle Thompson**, with live tunes by **Lunch Money.** Dancers: Beth Terwilliger and Magdalena Jarkowiec. **Thu., Aug. 29, 9pm. The Back Studio, 1703 Alta Vista. 917/572-5416. \$10.**

CLASSICAL MUSIC

SPOTLIGHT ON OPERA: THE BALLAD OF BABY DOE This American opera tells one of the greatest love stories, set against the adventurous backdrop of the Gold Rush days. **Fri. & Sun., Aug. 30 & Sept. 1, 7pm. United Christian Church, 3500 W. Parmer. \$20 (\$10, students, seniors, military). www.spotlightonopera.com.**

TOPCONCERTS

STAR OF TV'S **MAD MEN**
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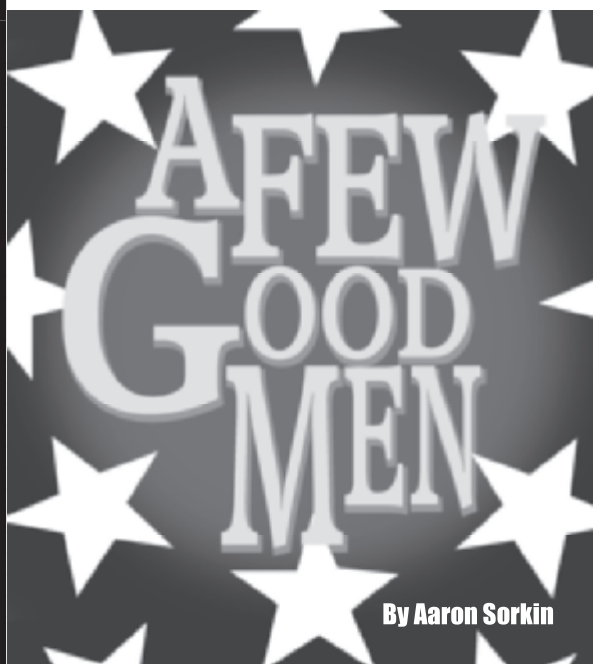
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CMFW CONCERT SERIES Concerts from Classical Music for the World features artists from Italy, Poland, Houston, and Austin. See website for details. Sun., Sept. 1, 2pm. First Baptist Church, 901 Trinity. Free. www.classicalmusicfortheworld.org.

AUSTIN LYRIC OPERA: THE SPECTACULAR SPECTERS Only 50 couples will get to see current ALO general director and professional baritone, Joe Specter, perform with his wife Kate – and enjoy a private concert and romantic dinner catered by Sterling Affairs. Wed., Sept. 4, 7pm. Long Center for the Performing Arts, 701 W. Riverside, 512/474-5664. \$250. www.thelongcenter.org.

AUSTIN YOUTH ORCHESTRA: STRING AUDITIONS Membership in AYO is open to all interested orchestra students from throughout the central Texas area – public school, private school, charter school, and homeschool – and will be determined by the audition process. Students from schools with orchestra programs must be a member in their school orchestra. See website for details and registration. Mon., Sept. 2. www.austinyouthorchestra.com.

SPOTLIGHT ON OPERA: THE RAPE OF LUCRETIA Benjamin Britten's 1946 chamber opera, based on a French play by André Obey, which was in turn based on a Shakespeare poem. Sat., Aug. 31, 7pm. United Christian Church, 3500 W. Parmer. \$20 (\$10, students, seniors, military). www.spotlightonopera.com.

VISUAL ARTS

OPENING



PUMP PROJECT: FIRE WORKS Note that it's not a compound word, the title of this show. That's because it's a gorgeous group exhibition of new works in metal, clay, and glass that have been made with fire. Featuring creations by Sun McColgin, Claire Montgomery, Edmund Martinez, Erik Tragus, Ryan McKerley, and more. Reception: Sat., Aug. 31, 7-10pm. Exhibition: through Sept. 28. 702 Shady. www.pumpproject.org.

LINDA STEIN: THE FLUIDITY OF GENDER Stein's androgynous wearable sculptures of armor "allow an individual to experience what it's like to be a different gender." The artist was featured in the *Borat* movie a few years back; she speaks at St. Ed's Jones Auditorium on Thu., Sept. 5, 6pm, with a reception to follow. Exhibition: Through Sept. 27. St. Edward's University, Fine Arts Gallery, 3001 S. Congress. 212/964-6007. Free. www.haveartwilltravel.org.

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WHERE CAN METRORAIL TAKE ME THIS WEEKEND?

UT FOOTBALL That's right folks, it's time for Longhorn mania to begin. This matchup against New Mexico State has all the makings of a season momentum builder. Sat., Aug. 31, 7pm. Darrell K. Royal-Texas Memorial Stadium, 2100 San Jacinto, 512/471-3050. \$45-60. www.texasports.com

ZILKER RELAYS Live music, tasty vittles, and a 10 mile run divided into four legs. That means you'll need three friends to finish this one. Fri., Aug. 30, 6pm. Zilker Park, 2100 Barton Springs Rd., 512/974-6700. \$50 (\$25, kids relay); \$25, just food (\$5, kids food). www.zilkerrelays.org

THE OUT OF BOUNDS COMEDY FESTIVAL Seven days and nights of comedy from all over the country – improv! sketch! stand-up! workshops! – more than 500 performers in 120 shows! – converging here in the ATX and brightening stages all over town, especially Downtown at The Hideout (617 Congress) and Stateside at the Paramount (713 Congress) and The Velveeta Room (521 E. Sixth) and The New Movement (616 Lavaca). The Festival's already started, friends, the weekend's in comedy overdrive and it won't stop until after Monday's climactic Baby Wants Candy shows at the Stateside. See the OOB website for more! www.outofboundscomedy.com



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OPEN MICS

NEO-SOUL LOUNGE Where great poetry gets its flavor. Hosted by South Flavas. *Thursdays, 9pm-12mid.* 1050 E. 11th. \$6. www.southflavas.com/neosoul.

OPEN MICS Austin Poetry Slam *Tuesdays, 8pm.* Spider House Ballroom, 2906 Fruth. **Full English Tea Room** Thom hosts. *Saturdays, 6-9pm.* 2000 Southern Oaks. **Spoken & Heard** *Sundays, 7-10pm.* Kick Butt Coffee, 5775 Airport #725. **More listed online!**

COMMUNITY

THURSDAY NIGHT SOCIAL RIDE Kinda like Critical Mass without all the pretension. Relax, ride around town, chat it up with cycle-lovers like yourself, and overrun a park or a local hangout or two or three. *Thursdays, 7:30pm.* Festival Beach, 2101 Bergman. www.facebook.com/socialcyclingaustin.

VETERAN CAREER FAIR Those transitioning from active duty and retired soldiers with civilian experience are invited to meet with veteran-friendly employers. *Fri., Aug. 30, 10am-3pm.* Palmer Events Center, 900 Barton Springs Rd. Free. www.austinveterancareerfair.com.

BREAST CANCER SCREENING Call to make a reservation and increase your chances of catching breast cancer early. *Saturdays through Oct. 26, 8am-3pm.* Seton Medical Center, 1201 W. 38th, 512/324-3375. Free. www.thebigpinkbus.com.

CACTUS & SUCCULENT SHOW & SALE Water? We don't need no stinking water. Come out and see rare cacti and other water-rationing flora from around the world. *Sat-Sun., Aug. 31-Sept. 1, 10am-5pm.* Zilker Botanical Garden, 2220 Barton Springs Rd., 512/477-8672. Free (with admission to the the Garden). www.austincss.com.

REPTILE & AMPHIBIAN EXPO Tables filled with reptiles and reptile-centric info await the herpetologist in the family. Arts & crafts will be available for the kids to keep them from tapping on the glass and away from anything venomous. *Sat-Sun., Aug. 31-Sept. 1.* The United Heritage Center at Dell Diamond, 3400 E. Palm Valley Blvd., Round Rock, 512/255-2255. \$10; \$15, two-day pass. www.austinreptileexpo.com.

AUSTIN TRAVELER'S CIRCLE Got a hankering to travel the world? Talk with like-minded people and share tips. *First & Third Mondays, 7pm.* Hostelling International Austin, 2200 S. Lakeshore, 512/444-



FREE DAY OF YOGA The name kinda says it all. In parks, hospitals, dance studios, and fitness centers, there will be stretches and poses up the yin-yang. All the benefits of yoga – flexibility, strength, balance – without all the nasty capitalistic karma. *Mon., Sept. 2.* www.freedayofyoga.com.

2294. Free. www.hiusa.org/austin.

MEET THE MIDWIVES Have a baby on the way? Come out and learn the myriad ways they can help. *Tue., Sept. 3, 6-8pm.* Heart of Texas Midwives, 4407 Medical Pkwy., 512/445-3360. Free. www.heartoftexasmidwives.com.

STAND FOR BOB Bob Bechtol is out of the hospital and it's time to party with local psychedelic bands and help raise funds to keep his recovery on track. *Sat., Aug. 31, 7-10pm.* Trailer Space Records, 1401-A Rosewood, 512/524-1445. www.trailerspacerecords.com.

FREE DAY OF YOGA OPENING FESTIVAL Get prepped and limber for tomorrow's big, free day of yoga with this party with vendors, prizes, and classes. Kids yoga at 9:30am; beginner and advanced classes at 10:30am. *Sun., Sept. 1, 9am-12:30pm.* Tillery Park, 801 Tillery. www.freedayofyoga.com.

SPLASH JAM The splash part is for the swimming and games; the jam part is for the live poolside music. To keep you in the summer celebratory mood, there's face painting, video games, laser tag, a rock wall, hamster balls, and fireworks at dusk. *Sun., Sept. 1, 4-9pm.* Elizabeth Milburn Park, 1901 Sunchase Blvd, Cedar Park, 512/401-5500. Free. www.cedarparktexas.gov.

LOWRIDER CAR SHOW The cars will be close to the ground and the bass will be heavy as lowriders from all over Texas converge in the park to show off their rides and enjoy live and DJ'd music. *Sun., Sept. 1, noon-6pm.* Richard Moya Park, 10001 Burleson, 512/854-9489. Free. www.facebook.com/events/159183560933793.

FILL THE BOOT It's that time of year again. That time when the panhandlers of Austin are replaced with local firefighters carrying footwear and collecting money for the Muscular Dystrophy Association. Don't worry, the boots are sanitary. *Mon.-Wed., Sept. 2-4.* www.mdausa.org.

CAN MUSIC SURVIVE THE MUSIC INDUSTRY? UT's Texas Enterprise Speaker Series brings Gary Powell to talk about the new landscape of music sales. *Thu., Sept. 5, 11:30am.* AT&T Executive Education and Conference Center, 1900 University Ave., 512/475-6423. \$20, includes lunch. www.texasenterprise.utexas.edu/2013/06/19/innovation/can-music-survive-music-business.

CONCORDIA'S CONVERSATIONS WITH... SPEAKER SERIES Lew Little Jr., CEO of Harden Healthcare, kicks off the series. *Thu., Sept. 5, noon.* Concordia University, 11400 Concordia University Dr., 512/313-5302. Free. www.concordia.edu/speakerseries.

RESEARCH + PIZZA: SEXUALITY & DEVELOPMENT Nothing goes better with a lecture on teen sexuality than pizza. Seriously. *Thu., Sept. 5, noon.* Perry-Castaneda Library, 512/495-4644. Free. www.lib.utexas.edu/calendar/research-pizza-featuring-dr-paige-harden.

FREDDIE FOR A DAY Come dressed as Freddie Mercury and join in the parade. Proceeds go to the Mercury Phoenix Trust and AIDS Services of Austin. Needless to say, our town's spandex clad Queen cover band, Magnifico, will play. *Thu., Sept. 5, 6-9pm.* Freddie's Place, 1703 S. First, 512/406-6157. Free. www.facebook.com/events/1405498132998020.

BACK TO SCHOOL WITH ROBERT JENSEN As Texas Republicans warn against the dangers of teaching critical thinking, UT Journalism Prof. Jensen discusses the opposite stance on the debate and his new book, *Arguing for Our Lives: A User's Guide to Constructive Dialog.* *Thu., Sept. 5, 7pm.* MonkeyWrench Books, 110 E. North Loop, 512/407-6925. Free. www.monkeywrenchbooks.org.

JUEGOS RANCHEROS The local indie gaming collective hosts another public showcase, this month with a preview of the games set to appear at the Fantastic Arcade. Come ready to play. *Thu., Sept. 5, 7-10pm.* The North Door, 502 Brushy, 512/485-3002. Free. www.juegosrancheros.com.

KIDS

WHAT'S THE STORY STEVE? Kids should put their improvising caps on because there will be an interactive and off-the-cuff story to tell and the cast will certainly need your help. *Saturdays, 10am.* ColdTowne Theater, 4803-B Airport, 512/809-0017. Pay what you wish. www.moveyourtale.com.

FIRST SUNDAYS AT THE BULLOCK MUSEUM Free admission to the three floors of the exhibit

Day Trips

BY GERALD E. MCLEOD

Crossvine Market in Waelder is the kind of old-time barbecue joint where legends are made and so much more.

When you first walk into the market, which is more convenience store than supermarket, the unforgettable smell of barbecue engulfs you like a soft perfume. But the pit is hidden in a backroom, and you order directly from the pitmaster.

All the smoked meats are good, but it is the German-style sausage rings that set the Crossvine Market apart. The spicy, coarse-ground pork sausage is so good you'll want to grab a package to take home.

For the few residents left in Waelder – ironically the home of one of the largest commercial suppliers of cooked meats in Texas – the closest grocery store is 18 miles away. The store opened in 1909 and was run by the Eureste family until November 2012.



GERALD E. MCLEOD

In April, the Orona family stocked the shelves and fired up the pits again with some of the pitmasters who had worked for the Euresstes. One of the secrets that transferred with the building was the sausage recipe. Some say that it is well over 100 years old, and came from the old country. But nobody is sure which old country that would be.

Crossvine Market is on the north side of the railroad tracks, two miles off I-10. They're open every day except Sunday. Give them a call at 830/788-7154.

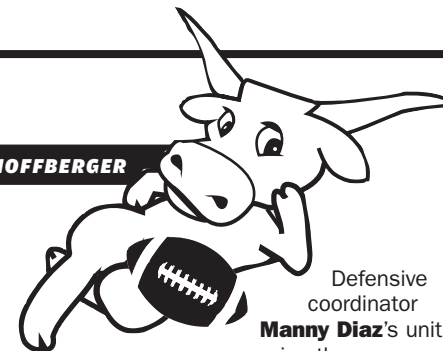
Hornography

BY CHASE HOFFBERGER

Head coach **Mack Brown** returns for his 16th season with a veteran team playing for redemption and the first earnest shot at a BCS Bowl Game in three years. The program has been in relative crisis since losing that 2010 championship game to Alabama, with the ensuing season's disturbing 5-7 implosion signifying Brown's only losing campaign in Austin.

Small upticks in 2011 and 2012 restored some of the longstanding program's lost vigor; the latter hinting at a return to prominence that should hopefully extend through the next Olympiad. 2013 figures to be a telling odyssey that will either substantially fortify or significantly damage Brown's job security, and he needs a resurgence desperately. Fortunately for him, Texas football returns 19 starters from last year's squad, which went 9-4.

Offensively, the Longhorns bring back plenty of weapons to wear out Big 12 defenses, with a trio of running backs (sophomore **Johnathan Gray** and juniors **Joe Bergeron** and **Malcolm Brown**) and 2012's top two receivers – junior **Jaxon Shipley** and senior **Mike Davis** – all fighting for handouts and Hail Marys from junior QB **David Ash**, the Houston native who finished last season with 2,699 yards and 19 touchdowns thrown.



Defensive coordinator **Manny Diaz's** unit remains the

Longhorn's chief area of concern this season, particularly in the open field, where the art of tackling took second seat to letting opponents run wild. The Longhorns finished 2012 ranked 88th in rush defense – what's worse, they drove ESPN analyst **Kirk Herbstreit** to classify the unit as "mystifying" – surrendering a staggering 29.2 points per game, a full touchdown worse than their 2011 average.

Fortunately for Diaz, the defensive reclamation project begins in earnest this Saturday against an assembly of anthropomorphic tackling dummies named the New Mexico State Aggies, a Western Athletic Conference doormat that went 1-11 last year and appears destined for another season spent on the bottom.

Next week yields a showdown against Brigham Young before mid-September matchups against Ole Miss and Kansas State. That's when Mack Brown's second quest for kingship returns in earnest. Until then, we're left to wonder: Is there anybody on this team who wants to handle any tackling?

1,052nd in a series. Collect them all. Day Trips, Vol. 2, a book of "Day Trips," is available for \$8.95, plus \$3.05 for shipping, handling, and tax. Mail to: Day Trips, PO Box 33284, South Austin, TX 78704.

with stories, games, songs, and more for the kids. *First Sundays, noon-6pm. Bullock Texas State History Museum, 1800 N. Congress, 512/936-4649. Free. www.thestoryoftexas.com.*

REMARKABLE SHARKS Kids over the age of 5 explore the undersea world of sharks with the help of museum staff. Make a shark tooth souvenir to help you look badass for the opening days of school. *Sun., Sept. 1, 3:30pm. Bullock Texas State History Museum, 1800 N. Congress, 512/936-8746. Free. www.thestoryoftexas.com.*

SOIRÉE DANSANTE This black-tie event invites ninth and tenth graders to dance the night away. Expect high-class all the way with the money going to the Austin Symphony Orchestra. *Sun., Sept. 1, 7pm. Shoal Crossing Event Center, 8611 MoPac N., 512/261-0142. \$125 (\$100, advance). www.wslAustin.org.*

OUT OF TOWN

THE WRITER'S ROAD: SELECTIONS FROM THE SAM SHEPARD PAPERS This is the exhibit of material from the archives that inspired a new documentary film and book. *Through Feb. 14, 2014. Alkek Library, Texas State University, San Marcos, 512/245-2313. Free. www.thewittliffcollections.txstate.edu.*

WESTFEST You can't resist the kolaches and the oompah bands will get your toes tapping at one of the biggest Czech heritage parties in the state. *Fri.-Sun., Aug. 30-Sept. 1. West, 254/749-7361. www.westfest.com.*

FALL MUSIC FUNDRAISER Celebrate the art of songwriting, winemaking, and craft brewing in the outdoor theatre that includes a variety of foods and crafts. *Fri.-Sun., Aug. 30-Sept. 1. Quiet Valley Ranch, Kerrville, 830/257-3600. www.kerrvillefolkfestival.com.*

BREWMASTER CRAFT BEER FESTIVAL Beer lovers rejoice, spend the weekend with the beach, bands, and brews featuring more than 400 craft and specialty beers. *Fri.-Sun., Aug. 30-Sept. 1. Moody Gardens, Galveston. www.brewmastersbeerfest.com.*

STAR NIGHTS Tour the night sky through a high-quality telescope with Dr. Jeff Silverman as your guide. *Sat., Aug. 31, 7:30-10:30pm. Westcave Preserve, Travis County, 830/825-3442. \$10 (\$5, kids). www.westcave.org.*

OATMEAL FESTIVAL Join one of the wackiest small-town parties that includes music, games, contests, crafts, and lots of food. *Fri.-Sat., Aug. 30-31. Bertram. Free. www.oatmealfestival.com.*

SPORTS

THE MAIN EVENT

STREET FIGHTER IV TOURNAMENT Choose your fighter and battle it out. After the qualifying rounds, video game cover band Gimmick hits the stage. When the crowd has settled, it's time for the finals. *Fri., Aug. 30, 7:30pm-1am. Kick Butt Coffee, 5775 Airport #725, 512/454-5425. Free. www.pixelsbar.com.*

INSPIRE PRO WRESTLING The new kids on the pro wrestling block have their second card headlined by a three-way match among Mike Dell, JoJo Bravo, and Bolt Brady. Things are bound to get airborne and bloody. *Sun., Sept. 1, 6pm. The Marchesa Hall & Theatre, 6406 N I-35, 512/454-2000. \$10. www.inspireprowrestling.blogspot.com.*

THE HOME TEAMS

HUSTON-TILLOTSON WOMEN'S SOCCER With a perfect season so far (1-0), the ladies take on University of Mary Hardin Baylor at home. *Mon., Sept. 2, 7pm. St. Francis School, 300 E. Huntland. www.htu.edu/athletics.*

TEXAS STATE WOMEN'S VOLLEYBALL Three matches over two days. Vs. Lamar Friday at 11:30am, and against SMU at 6:30pm. The next day they take on Quinnipiac at high noon. *Fri.-Sat., Aug. 30-31. Texas State Strahan Coliseum, 700 Aquarena, 512/245-2180. \$6 (\$4, kids). www.txstatebobcats.com.*

UT FOOTBALL That's right folks, it's time for Longhorn mania to begin. This matchup against New Mexico State has all the makings of a season momentum builder. Check out the "Hornography" column, p.58, for more on the upcoming season. *Sat., Aug. 31, 7pm. Darrell K. Royal-Texas Memorial Stadium, 2100 San Jacinto, 512/471-3050. \$45-60. www.texassports.com.*

MEN'S SOCCER: CONCORDIA VS. HUSTON-TILLOTSON This isn't a storied rivalry, but it could be. *Wed., Sept. 4, 7pm. St. Francis School, 300 E. Huntland.*

LISTINGS

CONCORDIA WOMEN'S SOCCER The Tornados take on Texas Lutheran. *Mon., Sept. 2, 2pm. Town and Country Optimist Club, 19000 Meadowheath Dr. www.athletics.concordia.edu.*

TEXAS STATE WOMEN'S SOCCER Vs. Prairie View A&M. *Fri., Aug. 30, 7pm. Bobcat Soccer Complex, Sessoms Drive, San Marcos. \$6 (\$4, kids). www.txstatebobcats.com.*

RECREATION & FITNESS

STREET HOCKEY Bring sneakers and your street-hockey stick and get in on one of the open practices. Over 21 only, since there will likely be some imbibing afterward. *Mondays and Wednesdays, 8pm. Metz Park, 2407 Canterbury. Free. www.streetbroadhockey.com.*

YOGA ON THE LAWN Tired of doing yoga constrained by walls and ceilings? Try this 60-minute class taught by a professional instructor, all on the lawn of this historic house. *Tuesdays through Sept. 24. Neill-Cochran House Museum, 2310 San Gabriel, 512/478-2335. \$5-15 sliding scale. www.nchmuseum.org.*

RUNS, WALKS, & RIDES

CRITICAL MASS Bicyclists have been "subverting the paradigm" in Austin since October '93. Let's keep it civil, everybody. Held on the last Friday of each month. *Fri., April 26, 5pm. Riders meet at the UT West Mall (Guadalupe between 22nd & 23rd). www.critical-mass.info/austin.html.*

AUSTIN TRIATHLON Choose from the "sprint" and "Olympic" lengths, but rest assured you'll be tuckered out at the end of all that swimming, biking, and running. *Mon., Sept. 2, 7am. Auditorium Shores, 920 W. Riverside. www.trirock.competitor.com.*

ZILKER RELAYS Live music, tasty vittles, and a 10 mile run divided into four legs. That means you'll need three friends to finish this one. *Fri., Aug. 30, 6pm. Zilker Park, 2100 Barton Springs Rd., 512/974-6700. \$50 (\$25, kids relay); \$25, just food (\$5, kids food). www.zilkerrelays.org.*

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I Declare War

D: Jason Lapeyre, Robert Wilson; with Gage Munroe, Siam Yu, Michael Friend, Aidan Gouveia, Mackenzie Munro, Alex Cardillo, Dyson Fyke. (NR, 94 min.)

"This is war, man. Not fucking hopscotch," proclaims a pint-sized Patton in this disturbingly inventive film about a bunch of sixth-graders

playing capture the flag one Saturday afternoon in the woods. Like much in *I Declare War*, you don't know whether to laugh or cringe at lines like these coming out of the mouths of babes approaching adolescence. (That's particularly true when said mouth is wearing a retainer.) Homemade slingshots morph into crossbows and sticks tied to tin cans become rifles in the fertile imaginations of the 12-year-old participants in these crude military maneuvers. The wicked conceit here is the audience's shared perception of this warfare: the staccato gunfire emanating from automatic weapons, the billowing smoke from a freshly exploded grenade, the splintering bark of a tree grazed by a bullet. The distressing line between fantasy and reality imbues this 2012 Fantastic Fest Audience Award-winner with a sense of dread you can never fully shake; you keep wondering if the next gunshot will be real, despite the constant reminders it's all make-believe. This anxiety escalates when a self-loathing soldier abandons the rules of the game and personalizes the conflict with the flick of a pocketknife. At this point, the splattered red liquid from a paint balloon

signifying a player's elimination from the game threatens to turn into something more viscous.

While the narrative in *I Declare War* stops short of *Lord of the Flies*, it's a mistake to view the film in sociological terms, such as the innate nature of human aggression or the desensitization of youth to violence. At heart, it's a simple, unassuming piece about how young boys (and one girl) think, how they interact with one another, how their own little worlds will soon give way to the less insular world of adulthood. The

unseasoned cast of preteen actors manages to keep things real – Yu is a standout as the sensitive and loyal Kwon – though their characters' behavior may mislead you into critiquing their performances as occasionally amateurish. In the end, *I Declare War* is both enthralling and a little frustrating in its refusal to fit neatly in any box. Its unpredictable tone clicks back and forth between the comical and the serious like the safety catch on a firearm. But no matter what you ultimately think about it, you can't deny one thing: It's not like anything you've seen before. In an age of stale ideas and endless repetition, how can you go wrong with that?

RECOMMENDED



Alamo Slaughter Lane

NEW REVIEWS

CLOSED CIRCUIT

D: John Crowley; with Eric Bana, Rebecca Hall, Ciarán Hinds, Jim Broadbent, Denis Moschitto, Riz Ahmed, Anne-Marie Duff, Kenneth Cranham, Julia Stiles. (R, 96 min.)

I'd gladly pay to see Jim Broadbent do pretty much anything – act, sing, putter around in his garden, snooze for a while – but even he can't save this taut, stylish, but finally meh foray into the shadowy landscape of high-echelon statecraft gone haywire. Throughout *Closed Circuit*, it repeatedly struck me that the film I was watching was, essentially, *V for Vendetta*, with all the fun sucked out of it. The closest thing here to the righteous moral outrage of the prime Anon V is Eric Bana's morally malleable barrister Martin Rose. That's hardly a fair fight for the future, is it?

Rose, who spends his off hours sculling the Thames beneath a perpetually overcast sky, is called to defend the apparently indefensible: Farroukh Erdogan (Moschitto), who is the lone suspect in a massive terrorist bombing in a London market. To shake things up, Erdogan's special advocate before the Crown is Claudia Simmons-Howe (Hall), who just happens to be the other end of the affair that terminated Rose's marriage. The pair are not permitted to see or speak to each other lest they sully their casework, but it's not long before Rose, egged on by *The New York Times* London bureau chief (Stiles, in what amounts to a cameo), suspects foul play in the "suicide" of his predecessor and is forced to warn his former bedmate that the loose ends she's been twining together might end up as the proverbial noose around her neck.

Closed Circuit updates (correctly, we know in hindsight) the paranoid vision of Seventies films such as *The Parallax View* and *Three Days of the Condor* while adding the contemporary freak-out over widespread surveillance. Still, the revelations of evildoers clogging the corridors of power pack very little punch; we're all too aware that such malfeasance and malignity have become the status quo in the real world.

Bana and Hall acquit themselves well enough, and, like Broadbent (he's cast as the mischievously vile attorney general), I'd be up for kicking back and watching Irish thesp Ciarán Hinds (*Game of Thrones*' Mance Rayder) mime the collected works of Edward Bulwer-Lytton while costumed as a raccoon. (Seriously, why isn't this guy a household meme?) Riz Ahmed, best known in the states for his comic turn in *Four Lions*, is another bright spot in a generally dreary film. *Closed Circuit* wants very, very much to be "ripped from today's headlines" but it fails to realize the 24-hour intranet news cycle has already rendered its cautionary tale totally, like, yesterday. Think not? I'd wager David Miranda disagrees with you.

★★ – Marc Savlov
Arbor, Barton Creek Square, Hill Country Galleria, Metropolitan, Tinseltown North

CUTIE AND THE BOXER

D: Zachary Heinzerling. (NR, 82 min.)

The 40-year marriage of two visual artists – action painter Ushio Shinohara, who rose to fame in the Sixties, and his wife Noriko, who is anxious to shed her reputation as her husband's reluctant assistant and achieve her own art objectives – is explored

in this documentary. Or maybe it's more accurate to say that the artistic careers of two individuals – a man and a woman who've been married for 40 years – are examined in this film in which the separation between art and life is fairly non-existent. It's a tribute to Zachary Heinzerling's observational filmmaking (he won the Directing Award for this film at Sundance) that the fluidity of their personal and professional lives is conveyed to the viewer.

Fluidity, however, should not imply that these relationships are placid and tranquil. Along with love, long-simmering personal resentments and professional jealousies sustain the Shinoharas' marriage. Poverty and alcoholism also factor into the couple's struggles. Ushio was a successful artist in Japan before emigrating to New York in 1969, where his action art met with less popularity as the years passed. Noriko arrived from Japan in 1972, a student who was 21 years Ushio's junior. The two were immediately smitten, and found themselves pregnant six months later. Before long, Noriko found herself burdened with tending to an infant son and an alcoholic husband. Her art career fell by the wayside as she became more of an assistant to Ushio's large-scale art endeavors. Sadly, it sounds like the stuff of far too many American marriages.

Opening on the morning of Ushio's 80th birthday, *Cutie and the Boxer* is also a portrait of marital endurance. Love and acceptance are evident despite the marriage's rocky road. Images of their present-day lives are supplemented with documentary news footage and home movies taken over the years. These days, Noriko has begun painting again in an illustrative style quite antithetical to Ushio's boxing paintings (in which he pounds splotches of paint onto the canvas with boxing gloves). *Cutie* is a fictionalized, almost cartoonlike version of Noriko into which she pours her marital frustrations and imagined resistance. (The work of this pair reminds me somewhat of another couple, cartoonists R. Crumb and Aline Kominsky, whose marital life is splayed across their panels.) Also, the wolf is always at the Shinoharas' door, and the struggle to make their rent is quite palpable.

For all the difficulties of their lives, Heinzerling encourages the viewer to think this pair wouldn't have it any other way. Whether that's really true would have required a depth of probing that is not attempted here. Heinzerling allows us to read whatever we want into this picture. The endless struggle for money and professional recognition is either a curse or a *raison d'être*.

★★★

– Marjorie Baumgarten

Violet Crown

GETAWAY

D: Courtney Solomon; with Ethan Hawke, Selena Gomez, Jon Voight. (PG-13, 90 min.)

Seriously manipulated former race-car driver Brent Magna (Hawke) is forced to steal a car and undergo a series of stunts after his wife is kidnapped and threatened with death if he doesn't comply. A mysterious voice tells him what he must do in order that she not be killed. The car has cameras mounted all over its exterior and interior so the voice can see where the car is going and what Magna is doing to make sure he is following commands. The voice regularly calls him in the car to tell him what he must do next.

BY STEVE DAVIS



The Grandmaster

Early on, a young girl (Gomez) tries to take the car away from him. Resisting him, she initially claims the car is really hers. Eventually, she instead joins with him in trying to escape the manipulation and cruel commands he is being given. She proves to be a skilled hacker and an admirable strategist.

This is not a remake of Sam Peckinpah's *The Getaway*, but a new effort. The film is loaded with action and violence, although not in any logical or accessible way. Exploding car chases dominate, although their lack of geographic detail renders them generic and senseless.

The film is more than a bit of a mess, with the crashes, explosions, and gunfire all dominating the action, if never quite coalescing into anything coherent. Despite a running start and a pace that never stops, *Getaway* is more confusing than anything else.

★+ — *Louis Black*
Alamo Lakeline, Barton Creek Square, CM Cedar Park, Hill Country Galleria, CM Round Rock, Southpark Meadows, Cinemark Stone Hill Town Center, Flix Brewhouse, Highland, Gateway, iPic, Lakeline, Metropolitan, Tinseltown North, Westgate

THE GRANDMASTER

D: Wong Kar-Wai; with Tony Leung Chiu Wai, Zhang Ziyi, Jin Zhang, Yuen Woo-ping, Chang Chen, Wang Qingxiang, Song Hye Kyo. (PG-13, 108 min., subtitled)

It's a tale of two masters that can't be told without footnotes or what-might-have-been frustration, and the book hasn't closed on it, not by a long shot. The facts: The internationally acclaimed filmmaker Wong Kar-Wai made a movie about the legendary martial-arts practitioner and teacher Ip Man (or Yip Man). Wong released a 130-minute domestic cut in China, where it was a huge hit, then sheared 10 minutes or so off that version for the film's world premiere as the opening night film at the Berlinale in February. The film now arrives in

American theatres, courtesy of distributor The Weinstein Company, which is helmed by Harvey Weinstein, famously nicknamed "Harvey Scissorhands" for his perceived overappetite for hacking down running times. The U.S. cut, which Wong endorses, runs a slim 108 minutes, and has by all accounts been reshaped for American audiences, who, by and large, don't have the same foreknowledge of Ip Man, or martial arts, as Asian audiences do.

Those are the facts, more or less; what follows is the helpless frustration of the American viewer, who may absorb a version that circles both torpor and transcendence, but not know — not now, at least — if that film's deficiencies are preexisting or the fault of a deleterious scissoring. (Worth noting: No one walked out of 2007's featherweight *My Blueberry Nights*, Wong's last feature film and his first English-language one, feeling the cine-master was working on solid ground.) So what of the movie now showing stateside? For this diehard Wong fan, it plays like an ambitious and anomalous entry in the canon — occasionally breath-catching, but never body-and-soul engrossing like so many of his other works. In short: a disappointment.

Wong has tackled period films before, sensuously evoking the Sixties in *Days of Being Wild*, *In the Mood for Love*, and *2046*, and this isn't his first martial arts picture, either (*Ashes of Time* was a *wuxia* epic, both the original 1994 cut and 2008's *Redux*). But *The Grandmaster* is his first go at real-life biography, and it doesn't feel like a natural fit — the traditional biopic's streamlined, A-to-Z arc and Wong's more impressionist ethos. He's typically more show than tell, but *The Grandmaster* — charting a largely chronological course and plodgy with pedantic title cards that rehash what the attentive viewer has already gleaned — is heavy with the telling.

It's a helluva story, to be sure, opening with Ip Man (played by Wong regular Tony Leung Chiu Wai, seemingly ageless, endlessly placid-smiled) at his ascension in the 1930s as a leading light of the Wing Chun fighting style in the Southern provinces, who is tapped to challenge the North for martial-arts supremacy. After Ip Man and the retiring Northern grandmaster dally, the latter's daughter, Gong Er (the tiny, potent Zhang Ziyi), challenges Ip to an honor match, and the two parry and thrust in a magnetic pas de deux that will spark a chaste bond that carries them through a decade marked by war, vendetta, ruin, and redemption.

The tale is not so easily relayed. The Second Sino-Japanese War goes by in a blur, though its betrayals and gutting losses will steer the course of the film. Characters are introduced, only to drop off the radar abruptly. And a seeming aside, prefaced by an ungainly "did I ever tell you the story . . .," marks the film's high point, in an extended montage that chronicles Gong Er's efforts to reclaim her father's 64 Hands martial-arts legacy from a usurper.

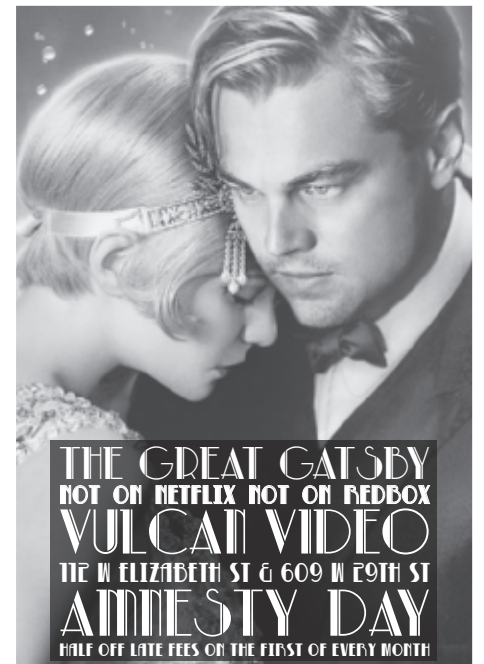
A whole movie in miniature, this snow-swept stretch is a perfect synthesis of action choreography (set alongside a whizzing train), personal stakes, and Wong's signature, so-seductive high-emotions aesthetic. It doesn't get much better than this — and frankly it leaves Ip Man's story in the dust — but in this cut, at least, it's but a blip in an otherwise staid, even unsure film.

★★★ — *Kimberley Jones*
Alamo Village, Arbor, Hill Country Galleria, Southpark Meadows, Tinseltown North

INSTRUCTIONS NOT INCLUDED

D: Eugenio Derbez; with Derbez, Jessica Lindsey, Loreto Peralta, Daniel Raymont, Alessandra Rosaldo. (PG-13, 115 min., subtitled)

Not reviewed at press time. In this Mexican film, a playboy settles down when a former fling leaves a baby on his doorstep. Moving from Acapulco to Los Angeles, he finds work as a stuntman and becomes a devoted father for six years until the birth mother shows up again, wanting her child back. — *Marjorie Baumgarten*
Barton Creek Square, Southpark Meadows, Gateway, Tinseltown North, Tinseltown South, Westgate



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Sun. - Thu. 12:15 2:10 4:50 7:25 9:50
Planes (PG) Fri. - Thu. 12:10 1:20 4:35 6:50 9:15
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openings

- Closed Circuit (R)
- Cutie and the Boxer (NR)
- Getaway (PG-13)
- The Grandmaster (PG-13)
- I Declare War (NR)
- Instructions Not Included (PG-13)
- One Direction: This Is Us (PG)
- Satyagraha (NR)

ratings

- ★★★★★ As perfect as a movie can be
- ★★★★ Slightly flawed, but excellent nonetheless
- ★★★ Has its good points, and its bad points
- ★★ Mediocre, but with one or two bright spots
- ★ Poor, without any saving graces
- La bomba



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Planes (digital): 3:50, 9:00
Red 2 (digital): 9:35pm
Satograpah (digital): Fri-Mon, 11:50am, 3:00, 6:15, 9:30pm; Tue-Thu (9/5), 3:50, 7:10, 10:25
The Smurfs 2 (3-D): Fri-Mon, 11:35am, 4:20pm; Tue-Thu (9/5), 4:20pm
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This Is the End (digital): 9:15pm
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Turbo (digital): Fri-Mon, 1:40, 6:30; Tue-Thu (9/5), 6:30pm
2 Guns (digital): Fri-Mon, 11:10am, 1:55, 4:40, 7:20, 10:05pm; Tue-Thu (9/5), 4:40, 7:20, 10:05
We're the Millers (digital): Fri-Mon, 11:50am, 2:35, 5:10, 7:50, 10:35pm; Tue-Wed, 5:10, 7:50, 10:35; Thu (9/5), 5:10pm
The World's End (digital): Fri-Mon, 11:30am, 2:25, 5:00, 7:45, 10:20pm; Tue-Thu (9/5), 5:00, 7:45, 10:20
You're Next (digital): Fri-Mon, 12:50, 3:20, 6:00, 8:20, 10:40; Tue-Thu (9/5), 3:30, 6:00, 8:20, 10:40

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Cutie and the Boxer: Fri-Sun, 12:50, 4:30, 7:00; Mon-Thu (9/5), 11:00am, 3:30, 6:00pm
***Prince Avalanche:** Fri-Sun, 1:50, 8:50, 10:50; Mon-Thu (9/5), 12:50, 7:50, 9:50
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Instructions Not Included: 11:20am, 2:00, 4:40, 7:20, 10:00pm
Jobs (CC/DVS): Fri-Mon, 10:30pm; Tue-Thu (9/5), 10:00pm
Lee Daniels' The Butler (CC/DVS): Fri-Mon, 10:10am, 1:05, 4:00, 7:00, 10:00pm; Tue-Wed, 12:30, 3:45, 7:00, 9:55; Thu (9/5), 12:30, 3:45, 7:20, 10:15
The Mortal Instruments: City of Bones (CC/DVS): Fri-Mon, 10:35am, 1:25, 4:15, 7:10, 10:05pm; Tue-Thu (9/5), 12:15, 4:15, 7:10, 10:05
One Direction: This Is Us (CC): Fri, 5:15pm; Sat, 12:25, 5:15; Sun-Mon, 12:25pm; Tue-Thu (9/5), 5:15pm
***One Direction: This Is Us (3-D, CC):** Fri, 10:00am, 12:25, 2:55, 7:40, 10:10pm; Sat, 10:00am, 2:55, 7:40, 10:10pm; Sun-Mon, 10:00am, 2:55, 5:15, 7:40, 10:10pm; Tue-Thu (9/5), 12:25, 2:55, 7:40, 10:10
Percy Jackson: Sea of Monsters (CC/DVS): Fri-Mon, 10:00am, 12:30, 3:00, 5:30, 8:00pm; Tue-Thu (9/5), noon, 2:30, 5:00, 7:30
Planes (CC/DVS): Fri-Mon, 10:00am, 12:15, 2:30, 4:45, 7:00, 9:15pm; Tue-Thu (9/5), 12:15, 2:30, 4:45, 7:00, 9:15
We're the Millers (CC/DVS): Fri-Mon, 10:00am, 12:30, 3:00, 5:30, 8:00, 10:30pm; Tue-Wed, 11:50am, 2:20, 4:50, 7:20, 9:50pm; Thu (9/5), 11:50am, 2:20, 4:50, 7:35, 10:05pm
The World's End (CC): 11:45am, 2:20, 4:55, 7:30, 10:10pm
You're Next (CC/DVS): Fri-Mon, 10:20am, 12:40, 3:00, 5:20, 7:50, 10:15pm; Tue-Wed, 12:40, 3:00, 5:20, 7:50, 10:15; Thu (9/5), 12:40, 3:00, 5:20

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ONE DIRECTION: THIS IS US

D: Morgan Spurlock. (PG, 95 min.)

Remember how documentary filmmaker Morgan Spurlock burst into public consciousness nearly a decade ago as the public face of our fast-food epidemic with his movie *Super Size Me*, in which he put his body on the line by eating nothing but McDonald's food for 30 days straight? Spurlock's fascination with consumerism and idolatry continued with his contribution to the ensemble film *Freakonomics*, *POM Wonderful Presents: The Greatest Movie Ever Sold*, *Mansome*, and even *Comic-Con Episode IV: A Fan's Hope*. With *One Direction: This Is Us* – the Spurlock-directed documentary about the boy-band phenom One Direction, which amounts to little more than a big, wet kiss to the group's worldwide legions of young, female fans – the only thing getting fat and bloated this time (hopefully) isn't the filmmaker's physique but instead the war chest of Spurlock's production company Warrior Poets.

There is nothing at all warlike or poetic about the Brit boy band One Direction, a five-person outfit that became a worldwide sensation before ever putting out a record. Their origin story is emblematic of our times. The five singers – all teenage boys – tried out individually to become contestants on the British version of Simon Cowell's *The X Factor*. All five failed to win a spot on the show, but Cowell, demonstrating his industry acumen, saw fit to merge the five singers into a group. Once again, the group failed to win the TV competition, but they acquired a devoted fanbase of tweeting tween girls whose enthusiasm quickly grew worldwide. Records soon followed, and of course a world tour, which provides the backdrop for this film.

A staple of rock documentaries, we've seen this kind of behind-the-scenes, world-tour format many times before. All teens when the tour started (the oldest among them is now 21), there's not a lot of life experience these five can offer to a filmmaker. Nor are they prone to Bieber-like bloopers that feed the scandal sheets and keep their immaturity in the public eye. Yet they drive the young girls wild, and all one has to do is remove a shirt (one of the film's frequent refrains) to ignite an earsplitting shriek-a-thon. Of course, none gets any closer to a girl than signing an autograph, and drugs and booze are nowhere to be seen. They're just your average teenage lads who caught the Golden Ticket to fame, the film would have us believe. Call me cynical, but this sanitary portrait lacks a verité feel. Even the awkward backstage appearances of Martin Scorsese and Chris Rock during One Direction's stint at Madison Square Garden testify more to the fact that they are both dutiful fathers of adolescent girls rather than any kind of seal of approval. They just bypassed the line to get their free McNuggets.

★★★★ – Marjorie Baumgarten
Alamo Lakeline, Barton Creek Square, CM Cedar Park, Hill Country Galleria, CM Round Rock, Southpark Meadows, Cinemark Stone Hill Town Center, Highland, Gateway, iPic, Lakeline, Metropolitan, Moviehouse, Tinseltown North, Westgate

SATYAGRAHA

D: Prakash Jha; with Amitabh Bachchan, Kareena Kapoor, Ajay Devgn, Arjun Rampal. (NR, 152 min., subtitled)

Not reviewed at press time. Personal tragedy leads an ambitious young man to join forces with an idealist to found a protest movement in India. – Marjorie Baumgarten
Tinseltown South

The French Connection



D: William Friedkin; with Gene Hackman. (1971, R, 104 min.) **Cinemark Classics.** Gene Hackman stars as Jimmy "Popeye" Doyle, a cop who ruthlessly pursues drug dealers in gritty NYC. Friedkin's film won five Academy Awards and set a new standard for action with its thrilling car chases. (*) @Hill Country Galleria, Tinseltown North, Sunday, 2pm; Wednesday, 2, 7pm.

FIRST RUNS

*Full-length reviews available online at austinchronicle.com. Dates at end of reviews indicate original publication date.

★ THE ACT OF KILLING

D: Joshua Oppenheimer, Christine Cynn, Anonymous. (NR, 122 min.) "History is written by the victors." However, in this canny documentary, Winston Churchill's truism gets a makeover. *The Act of Killing* allows its victors – former Indonesian death-squad leaders who assisted in a violent national purge between 1965 and 1966 – a forum to elaborate on their story. Following a military coup in 1965, it's estimated that one million Indonesians were killed by the army, civilian paramilitary groups, and independent gangsters. Anwar Congo and his friends were among those recruited in North Sumatra to carry out the mass killings. Joshua Oppenheimer and his co-directors take the curious tack of having these men re-stage their former exploits for the screen, with touches inspired by their favorite movies. The more these men boast about and reenact their former deeds, the starker the reality that's before us becomes. I guarantee that you've never encountered any screen figures as memorably disturbing as these men. (08/09/2013)

★★★★ – Marjorie Baumgarten
Alamo Slaughter Lane

★ AIN'T THEM BODIES SAINTS

D: David Lowery; with Casey Affleck, Rooney Mara, Ben Foster, Keith Carradine, Nate Parker, Kennadie Smith, Jacklynn Smith. (NR, 105 min.) Texas filmmaker David Lowery has made a drop-dead gorgeous movie. *Ain't Them Bodies Saints* – set in rural Texas sometime, presumably, in the Seventies – finds Affleck and Mara as Bob and Ruth, a pair of young lovers star-crossed by a robbery gone wrong. Surrounded by the law, the pair try to shoot their way out. Ruth wings a sheriff (Foster), but Bob takes the blame and ends up with a 25-year prison sentence. The kicker? Ruth is pregnant, and their mutual yearning for each other leads Bob to attempt a jailbreak, which succeeds, up to a point. It's a hardscrabble, heartbreaking, love-and-death affair, and the fact that you just know it's going to end badly for all involved from the get-go does nothing to dispel the pleasure of watching Affleck and Mara swoon toward each other in the seemingly perpetual twilight of the magic hour, and life. Stunning. (08/23/2013)

★★★★ – Marc Savlov
Violet Crown

★ BLACKFISH

D: Gabriela Cowperthwaite. (PG-13, 83 min.)

This shocking documentary about the plight of captive killer whales at SeaWorld and similar faux-oceanic environs just makes you want to put a bullet in the head of the whole of mankind. Stick a harpoon in us, we're done for. Cowperthwaite's depressingly unsurprising doc focuses on the ongoing plight of Tilikum, an orca implicated in a series of aggressive encounters with marine-park employees, which culminated in the death of SeaWorld Orlando trainer Dawn Brancheau. *Blackfish's* damning core assertion, heavily bolstered by a roster of former SeaWorld trainers and animal experts, is that penning these gorgeous, glossy – and extremely intelligent – black-and-white wonders inside man-made water-worlds with an eye toward entertainment and free enterprise is tantamount to animal cruelty of the highest order. *Blackfish* systematically, and with great compassion toward all the mammals involved, rips the corporate entity of SeaWorld to shreds for its functional imprisonment of these awe-inspiring creatures. (08/02/2013)

★★★★ – Marc Savlov
Arbor, Violet Crown

★ BLUE JASMINE

D: Woody Allen; with Cate Blanchett, Sally Hawkins, Alec Baldwin, Bobby Cannavale, Andrew Dice Clay, Louis C.K., Peter Sarsgaard, Michael Stuhlbarg, Tammy Blanchard. (PG-13, 98 min.)

The Woody Allen mojo is at work in his latest film, which features Cate Blanchett in an extraordinary, perfectly calibrated performance as the titular Jasmine, a Park Avenue matron brought low by the recent financial crisis. Neither a straight-out comedy nor drama, the film dabbles in both modes, creating an easygoing yet poignant observation of a woman and her mores. When Jasmine's financial whiz husband (Baldwin) meets a Bernie Madoff-like end, she decamps to Brooklyn (horrors!) before moving cross-country to crash with her lowbrow sister Ginger (Hawkins) in San Francisco. All the while, Jasmine ranges between unrealistic fantasies and harsh reality checks. The saga unfolds in a fairly charming fashion, but, by the film's abrupt conclusion, it seems as though Allen has bitten off more modern reality than he knows what to do with. Until that point, however, his observations about class differences and the shambles of life are spot-on. (08/09/2013)

★★★★ – Marjorie Baumgarten
Alamo Slaughter Lane, Arbor, Barton Creek Square, Hill Country Galleria, Metropolitan, Violet Crown

CHENNAI EXPRESS

D: Rohit Shetty; with Shah Rukh Khan, Deepika Padukone. (NR, 141 min., subtitled)

A young man on a journey to scatter his grandfather's ashes in a holy river gets sidetracked in this Bollywood film by a lovely, young woman, and soon encounters many strange, new situations. (08/16/2013) – Marjorie Baumgarten
Tinseltown South

THE CONJURING

D: James Wan; with Lili Taylor, Vera Farmiga, Patrick Wilson, Ron Livingston, Shanley Caswell, Hayley McFarland, Joey King, Mackenzie Foy, Kyla Deaver, Shannon Kook. (R, 111 min.)

The Conjuring uses every parlor trick imaginable to scare up a scream. The seen-it-all-before elements of this supernatural thriller, however, are more hoary than horrific. Purportedly based on a true story – aren't they all? – the film largely takes place in the haunted Rhode Island farmhouse recently inhabited by the Perron family – Roger (Livingston), Carolyn (Taylor), and their five daughters. Soon, things don't merely go bump in the night; they crash, boom, and clatter. Enter husband-and-wife paranormal investigators Ed and Lorraine Warren (Wilson and Farmiga), who, before you know it, are engaged in holy battle with straight-out-of-hell evil. (The power of Christ is needed to compel a straight face during this earsplitting nonsense.) *The Conjuring* wants it both ways, alleging veracity to legitimize its premise and then using familiar (read: overused) tactics to scare the bejesus out of you. It's enough to make your head turn 360 degrees. (07/19/2013)

★★ – Steve Davis
Metropolitan, Tinseltown North

DESPICABLE ME 2

D: Chris Renaud, Pierre Coffin; with the voices of Steve Carell, Kristen Wiig, Benjamin Bratt, Miranda Cosgrove, Russell Brand. (PG, 98 min.)

In *Despicable Me's* initial installment, former bad-die/now daddy Gru (voiced by Steve Carell) exchanged a life of supervillainy for domesticity when three little orphans committed the most heinous crime of all – stealing his heart. In this animated 3-D sequel, the question is: Can Gru also open his heart to romantic love, while saving the world from a mysterious criminal who possesses a serum that transforms Jekylls into Hydes? You can guess how it all turns out. Like its predecessor, *DM2* caters to the preadolescent crowd, ramping up the fart jokes and emphasizing the saccharine over the smart. That said, the gibberish and slapstick antics of Gru's Minions, those little yellow capsules of chaos, appeal to all ages; they're hugely welcome in a film that's otherwise unexceptional. Rumor is that the franchise's planned spin-off will feature only these unintelligible bundles of id. Now that's a movie everyone can get excited about. (07/05/2013)

★★★ – Steve Davis
CM Cedar Park, CM Round Rock, Southpark Meadows, Gateway, Lakeline, Tinseltown North, Tinseltown South

ELYSIUM

D: Neill Blomkamp; with Matt Damon, Jodie Foster, Sharlto Copley, Alice Braga, Diego Luna, Wagner Moura, William Fichtner, Emma Tremblay. (R, 109 min.)

South Africa-born director Neill Blomkamp's follow-up to 2009's gritty, nigh-flawless *District 9* disappoints with all the plummeting grace of the Hindenburg bursting into flames. While *Elysium's* setup – think orbiting one-percenters vs. Occupy Planet Earth – is sound, the plot is simply too riddled with cliches. Set in Los Angeles in 2154, *Elysium* posits everyman Max (Damon, oddly miscast) as the sole savior of an Earth in tatters. High above is Elysium, the global ultra-elite's orbiting simulacrum of peace on Earth and bad will toward the lower tax brackets. Sensing a chance to breach Elysium's defenses, Max plots to seriously upset the status quo. Ultimately, *Elysium* ends up with explosions, running gun battles, and summer non-blockbuster tedium. The outcome is never in question, and while Blomkamp has proven himself to be a master of sci-fi social commentary in the past, this dull wheel in the sky lands with a resounding thud. (08/09/2013)

★★ – Marc Savlov
Alamo Lakeline, Alamo Slaughter Lane, Alamo Village, Barton Creek Square, CM Cedar Park, Hill Country Galleria, CM Round Rock, Southpark Meadows, Cinemark Stone Hill Town Center, Flix BrewHouse, Gateway, iPic, Metropolitan, Moviehouse, Tinseltown North, Westgate

GROWN UPS 2

D: Dennis Dugan; with Adam Sandler, Kevin James, Chris Rock, David Spade, Salma Hayek, Maya Rudolph, Maria Bello. (PG-13, 102 min.)

The Land of Lazy can crown a new king because with *Grown Ups 2* Adam Sandler has officially nabbed the throne. This sequel is entirely without plot, purpose, or possibilities – although to continue in this alliterative vein, there is plenty of piss, poop, and other potty humor (including something called a

West Side Story

D: Robert Wise and Jerome Robbins; with Natalie Wood, Richard Beymer, George Chakiris, Rita Moreno, Russ Tamblyn. (1961, NR, 151 min.) **Summer Film Classics: 70mm Classics.** It's Sharks and Jets time when this timeless Leonard Bernstein musical with the Robbins kick-steps starts rolling. This Spanish Harlem *Romeo and Juliet* tale is one for the ages. @Paramount, Friday, 7pm.



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burpsnart). Picking up some time after the first film, Hollywood agent Lenny (Sandler) has moved back to his sleepy hometown with his wife (Hayek) and kids in order to improve their quality of life. Events then just tumble along, every one of the plentiful characters getting a few moments of screen time. The movie opens with an errant moose peeing on Lenny's face while he's asleep and it closes with a burpsnart. In between, there's mostly flatulence, with a few chuckles here and there – not unlike a home movie made by Sandler & Co. while away at camp. (07/19/2013)

✦ – Marjorie Baumgarten

✦ **IN A WORLD ...**

D: Lake Bell; with Bell, Rob Corddry, Michaela Watkins, Fred Melamed, Ken Marino, Demetri Martin, Nick Offerman, Tig Notaro, Alexandra Holden, Corsica Wilson. (R, 93 min.)

In this ensemble charmer, the voiceover artists – never seen, only heard – get the spotlight for once. The title refers to the phrase made famous by the real Don LaFontaine, the king of movie-trailer narration until his recent death. When a fictional film studio decides to revive his catchphrase for an upcoming release, every guy with professional pipes is jockeying for the gig. But there's a dark-horse candidate, and he is a she. Carol (Lake Bell) is a vocal coach and expert mimic who, despite an impressive list of hang-ups, aims to break into the male-dominated voiceover industry. *In a World ...* is an ambitious comedy with not-negligible dramatic depth, but first-time feature writer and director Bell is frankly too generous with her large cast, often drawing the focus away from her central character. Still: In a world of cookie-cutter, unchallenging movie heroines, Bell's breath-of-fresh-air creation definitely has something interesting to say. (08/23/2013)

★★★★ – Kimberley Jones

JOBS

D: Joshua Michael Stern; with Ashton Kutcher, Dermot Mulroney, Josh Gad, Lukas Haas, Matthew Modine, J.K. Simmons, Lesley Ann Warren, Ron Eldard, James Woods, Kevin Dunn. (PG-13, 128 min.)

Trying to encapsulate the story of Apple Computer co-founder Steve Jobs (Kutcher) – his remarkable life and improbable, roller-coaster ride to the top of the personal-computing business – within the framework of a two-hour biopic is a fool's errand. Screenwriter Matt Whiteley, debuting here, gives it his all, as does *That 70s* dude Kutcher. But *Jobs*, which focuses on the genius entrepreneur's early years, fails to rise above the inherent limitations of the traditional Hollywood biopic. What's missing is any real comprehension of the clocklike inner workings of Jobs' psyche. His humble beginnings hardly forecast the fact that I'm writing this review on a MacBook Pro, while I download music to my iPod, and texts on my iPhone and iPad interrupt my train of thought. *That* in itself is hard enough to wrap my head around, and the Steve Jobs of *Jobs*, while a game attempt, is equally inexplicable. (08/23/2013)

★★ – Marc Savlov
Alamo Lakeline, Barton Creek Square, Hill Country Galleria, Gateway, iPic, Metropolitan, Moviehouse, Westgate

KICK-ASS 2

D: Jeff Wadlow; with Aaron Taylor-Johnson, Chloë Grace Moretz, Morris Chestnut, Jim Carrey, Christopher Mintz-Plasse, Donald Faison, Clark Duke, John Leguizamo, Lindy Booth. (R, 103 min.)

How much you enjoy this sequel to Matthew Vaughn's snarly 2010 comic-book bloodbath rests squarely on the shoulders of its predecessor. Like round one, *Kick-Ass 2* is a profanity-ridden affair, with buckets of CGI'd red stuff and gory fisticuffs. Alas, director Wadlow is no Matthew Vaughn, and the story is its own (frequently entertaining) clusterfuck. Mindy, aka Hit-Girl, is schooling not-all-that-kick-ass Dave (Taylor-Johnson), aka Kick-Ass, in the art of busting heads, while trying to construct a "normal" life for herself in high school. They have a rough time until embittered former superguy Red Mist (Mintz-Plasse), self-rebranded as "The Motherfucker," sets out for vengeance. *Kick-Ass 2* returns with the original's rollicking sense of vulgarity and bodily trauma, but the story has more plot lines than absolutely necessary. We already know that Good will triumph over Evil in the end; the only real question here is when Hit-Girl will get her first kiss. (08/16/2013)

★★★ – Marc Savlov
Alamo Lakeline, Alamo Slaughter Lane, CM Round Rock, Southpark Meadows, Highland, Gateway, Metropolitan, Tinseltown North

✦ **LEE DANIELS' THE BUTLER**

D: Lee Daniels; with Forest Whitaker, Oprah Winfrey, David Oyelowo, Terrence Howard, Cuba Gooding Jr., Lenny Kravitz, John Cusack, James Marsden, Robin Williams, Alan Rickman, Liev Schreiber, Jane Fonda, Minka Kelly, Vanessa Redgrave, Clarence Williams III, Yaya Alafia, Elijah Kelley, Alex Pettyfer. (PG-13, 132 min.)

The sweep of history achieves a grandeur in *Lee Daniels' The Butler*, which displays an overarching perspective that's glued together by a personal narrative. The film is inspired by the experiences of Eugene Allen, an African-American who served as a White House butler – and eventual maître d' – under eight administrations. With *The Butler*, Lee Daniels has fictionalized Allen's life, enlisting powerhouse actor Forest Whitaker to play the butler, now dubbed Cecil Gaines, while also putting the last 90 years of African-American history on display. Though this broadness of scope occasionally carries over to the film's focus, *The Butler* is a remarkable and powerful film, providing a living tableau to those for whom recent history is as remote as ancient times. Boasting several stupendous performances – particularly from Whitaker, Winfrey, and Oyelowo – *Lee Daniels' The Butler* is a straightforward film that puts the recent past in our grasp. (08/16/2013)

★★★ – Marjorie Baumgarten
Alamo Lakeline, Arbor, Barton Creek Square, CM Cedar Park, Hill Country Galleria, CM Round Rock, Southpark Meadows, Cinemark Stone Hill Town Center, Flix Brewhouse, Highland, iPic, Lakeline, Tinseltown North, Tinseltown South, Westgate

MADRAS CAFE

D: Shoojit Sircar; with John Abraham, Nargis Fakhri. (NR, 130 min., subtitled)
In this political spy thriller from India, a native intelligence officer conducts covert operations in Sri Lanka until the true nature of the civil war is revealed to him. (08/23/2013) – Marjorie Baumgarten
Tinseltown South

MONSTERS UNIVERSITY

D: Dan Scanlon; with the voices of Billy Crystal, John Goodman, Steve Buscemi, Helen Mirren, Nathan Fillion, Alfred Molina, Charlie Day, Dave Foley, Sean Hayes, Peter Sohn, Joel Murray, Aubrey Plaza, Julia Sweeney, John Krasinski. (G, 110 min.)
Remember the nifty idea behind *Monsters, Inc.*, wherein the city of Monstropolis was powered by the shrieks of human children, mined by professional "scarers"? A dozen years later, the movie hasn't aged one lick, but this prequel – which jogs back to the college days of future *Monsters, Inc.* employees Sulley (Goodman) and Mike Wazowski (Crystal) – arrives already stale. There's no invention here, no bold new strokes. As first-year Scaring School students, Sulley and Mike are a study in contrasts: Sulley is all instinct and letterman charm, while Mike (the diminutive eyeball on stick legs) is book-smart but far from a natural. *Monsters University* has a couple of laugh-out-loud moments (*It's Always Sunny in Philadelphia's* acid-comedy king Charlie Day, as a nerdy wannabe scarer, delivers the biggest howler), but mostly this is shrugging stuff – clever but never inspired, dutiful but bereft of that ineffable magic of Pixar past. (06/21/2013)

★★★ – Kimberley Jones
Barton Creek Square, CM Round Rock, Highland, Gateway, Tinseltown North, Tinseltown South

THE MORTAL INSTRUMENTS: CITY OF BONES

D: Harald Zwart; with Lily Collins, Jamie Campbell Bower, Robert Sheehan, Kevin Zegers, Lena Headey, Kevin Durand, Aidan Turner, Jemima West, Godfrey Gao, CCH Pounder, Jared Harris, Jonathan Rhys Meyers. (PG-13, 130 min.)
Within our modern world lives another world, one of demons and demon hunters, as well as werewolves and vampires. After her mother disappears, Clary Fray (Collins) discovers she is from a long line of Shadowhunters who operate among us. Soon she is immersed in this world, battling demons and dealing with vampires and werewolves. There are complicated, multilayered relationships and histories. In the quest for a sacred magic cup that Clary's mother was protecting, there is intrigue and adventure, including all kinds of constant combat. Based on Cassandra Clare's bestselling series of young adult novels, *The Mortal Instruments: City of Bones* is clearly designed to be a tentpole for a new franchise. Yet the film contains too many plot elements to make sense of and

too many characters to figure out. Not only have we seen this all before, but we were probably hoping to not see it again. (08/23/2013)

★ – Louis Black
Alamo Lakeline, Barton Creek Square, CM Cedar Park, Hill Country Galleria, CM Round Rock, Southpark Meadows, Cinemark Stone Hill Town Center, Flix Brewhouse, Highland, Gateway, iPic, Lakeline, Moviehouse, Tinseltown North, Tinseltown South, Westgate

NOW YOU SEE ME

D: Louis Leterrier; with Jesse Eisenberg, Mark Ruffalo, Woody Harrelson, Isla Fisher, Dave Franco, Mélanie Laurent, Morgan Freeman, Michael Caine, Common. (PG-13, 116 min.)
"The closer you look, the less you see," a magician warns onlookers at the start of this caper film. But by the end, the statement becomes an unintentional tip-off to the unconvincing underpinnings of *Now You See Me*. The film takes an intriguing premise – a team of magicians who seemingly conduct bank heists during their stage show – and an interesting cast, but fails to develop these elements into something cohesive. The aforementioned prestidigitator supergroup, the Four Horsemen, consists of four American magicians – smug J. Daniel Atlas (Eisenberg), his former assistant Henley Reeves (Fisher), mentalist Merritt McKinney (Harrelson), and pickpocket Jack Wilder (Franco) – who are brought together at the start of the film, after each receiving a mysterious tarot card. *Now You See Me* tries to work like a good magic act, using misdirection and razzle-dazzle to lure in the audience, but the film has little up its sleeve. (06/07/2013)

★★ – Marjorie Baumgarten
Movies 8, Millennium

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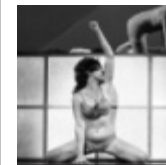
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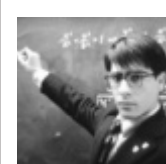
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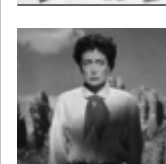
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Girlicious Night
MEAN GIRLS QUOTE-ALONG
Tue, Sep 3, 4 @ Various
"That's why her hair is so big, it's full of secrets."



Women and the West
JOHNNY GUITAR
Wed, Sep 4 @ Ritz
A pop-culture madhouse dressed up in spurs and a cowboy hat. In 35mm!

ALSO SCREENING: *New Releases: One Direction: This Is Us, Getaway, I Declare War, The Grandmaster* » Action Pack: Better Off Dead Quote-Along (8/29) » Action Pack: Semi-Charmed Kind Of Sing-Along: The '90s Pop Rock Party (8/29) » Master Pancake: Labyrinth (8/30-31) » Action Pack: The Big Lebowski Quote-Along (8/30) » Badass Digest Presents: A Clockwork Orange (8/30) » TV at the Alamo: Doctor Who - The Movie (8/31) » Sprocket Society: Secretly Sunday Matinees W/ The Adventures Of Captain Marvel (9/1) » The Connection (9/1) » Back To School (9/1) » Only At The Alamo: The World's End Pub Crawl (9/1) » American Genre Film Archive: AGFA Reel One Party (9/1) » Bridgroom W/ Shane Bitney Crone (9/2) » Terror Tues: One Dark Night (9/3) » Teen Wolf (9/3) » Weird Wed: Yin And Yang Of Mr. Go (9/4)

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FILM LISTINGS

manager of the local water park, offers Duncan a job. In short (and largely improbable) order, the socially awkward teen finds his self-esteem. James delivers a likable acting turn, though one the film does not always serve honestly. That's the central problem with *The Way, Way Back* – it's more manipulative than truthful. (07/12/2013)

★☆☆ – Steve Davis
Arbor, Metropolitan, Violet Crown

WE'RE THE MILLERS

D: Rawson Marshall Thurber; with Jennifer Aniston, Jason Sudeikis, Emma Roberts, Will Poulter, Ed Helms, Nick Offerman, Kathryn Hahn, Tomer Sisley, Luis Guzmán. (R, 110 min.)

The R-rated comedy just got a little harder, pun intended. With its tongue firmly in cheek, *We're the Millers* celebrates family values in a most nontraditional way. It exaggerates the contempt that familiarity can breed – the middle finger is the typical means of communication for the members of the faux Miller clan – while depicting the affection and loyalty that develops from the same intimacy. If you've seen the movie's trailer, you know the storyline. A small-time Denver drug dealer (Sudeikis) recruits a stripper (Aniston), a geek (Poulter), and a runaway (Roberts) to pose as his wife and kids as part of a plan to smuggle a huge shipment of marijuana from Mexico to the States. While its plot points are pedestrian at best, the genius – at least, the definite charm – of *We're the Millers* is its notion of family as something beyond a simple blood connection. (08/02/2013)

★★★ – Steve Davis
Alamo Lakeline, Alamo Slaughter Lane, Alamo Village, Barton Creek Square, CM Cedar Park, Hill Country Galleria, CM Round Rock, Southpark Meadows, Cinemark Stone Hill Town Center, Flix Brewhouse, Highland, Gateway, iPic, Lakeline, Tinseltown North, Tinseltown South, Westgate

THE WOLVERINE

D: James Mangold; with Hugh Jackman, Rila Fukushima, Tao Okamoto, Svetlana Khodchenkova, Will Yun Lee, Ken Yamamura, Haruhiko Yamanouchi, Famke Janssen. (PG-13, 126 min.)

The second *Wolverine* movie to spin off from the original *X-Men* film franchise casts the perma-snarling, adamantium-clawed Logan (Jackman) as a wolf without a pack, in self-imposed exile after the ruinous losses of 2006's *X-Men: The Last Stand*. Familiar faces are few and far between, save for brief appearances by Janssen's Jean Grey and an end-credits tack-on you'll want to stick around for. A stand-alone actioner, *The Wolverine* takes place mostly in modern-day Japan, where Logan reconnects with a former soldier he shielded from the atom bomb dropped on Nagasaki in 1945. While never punching in the same weight class as the first two *X-Men* pictures, screenwriters Christopher McQuarrie, Mark Bomback, and Scott Frank do get some mileage out of the setting, pitching Logan as a wandering ronin in search of something to believe in. They've also scripted a few standout action set-pieces. Alas, the nonaction is dull as dishwater. (07/26/2013)

★★★ – Kimberley Jones
Metropolitan, Tinseltown North

WORLD WAR Z

D: Marc Forster; with Brad Pitt, Mireille Enos, Daniella Kertesz, Fana Mokoena, James Badge Dale, Ludi Boeken, Matthew Fox, David Morse, Elyes Gabel, Peter Capaldi, Pierfrancesco Favino, Ruth Negga, Moritz Bleibtreu, Sterling Jerins, Abigail Hargrove. (PG-13, 116 min.)

Smart, ambitious, and at times nail-bitingly tense, this big-budget bio-disaster/zombie-apocalypse film reveals little sign of its tumultuous production, which involved storied rewrites, re-shoots, and delays. Brad Pitt delivers an unshowy performance as Gerry Lane, a retired U.N. investigator. When a Philadelphia

traffic jam thrusts his family into sudden zombie mayhem, Gerry is given an ultimatum by his old boss (Mokoena): His wife and two daughters will receive government protection only if Gerry flies to South Korea to find the source of the international infection. The film's numerous set-pieces include the barricaded city of Jerusalem, where zombies rush the walls; a W.H.O. research center; an overrun airplane; and the Newark apartment building where the Lane family takes refuge. For all its PG-13 bedlam, *World War Z* seems less about the easy potential for worldwide annihilation than the valorization of the individual family as the core unit that interlocks our universe. (06/21/2013)

★★★ – Marjorie Baumgarten
CM Round Rock, Metropolitan, Tinseltown North

THE WORLD'S END

D: Edgar Wright; with Simon Pegg, Nick Frost, Paddy Considine, Rosamund Pike, Martin Freeman, Eddie Marsan, David Bradley, Mark Heap, Darren Boyd. (R, 109 min.)

While this conclusion to the thoroughly delightful Cornetto Trilogy (*Shaun of the Dead*, *Hot Fuzz*) is steeped in Britishisms – it's plotted around a pub crawl, after all – its ideological bent champions the (very American) right to be an absolute wanker. *The World's End* affectionately takes a page from American sci-fi films of the Fifties in its yarn about unrepentant alcoholic named Gary (series co-writer Pegg), who gathers his estranged mates back together in their sleepy hometown of Newton Haven for a 12-pints/12-pubs quest they first attempted at age 18. Soon, things go very wrong. But also very right: The film is cast to perfection with Wright's regular roster, and they take seriously so much silliness. Amid all the giggling buffoonery, they effect a genuinely moving meditation on the transition into middle age. Wright isn't a subtle filmmaker – but he is a joyful one. Who wouldn't drink to that? (08/23/2013)

★★★★ – Kimberley Jones
Alamo Ritz, Alamo Lakeline, Alamo Slaughter Lane, Alamo Village, Barton Creek Square, CM Cedar Park, Hill Country Galleria, CM Round Rock, Southpark Meadows, Flix Brewhouse, Gateway, Tinseltown North, Tinseltown South, Westgate

YOU'RE NEXT

D: Adam Wingard; with Sharni Vinson, AJ Bowen, Joe Swanberg, Margaret Laney, Ti West, Wendy Glenn, Nicholas Tucci, Amy Seimetz, Rob Moran, Barbara Crampton. (R, 94 min.)

Everyone loathes the catch-all term "mumblecore," but I still think "mumblecore" remains apropos. *You're Next* has been skulking around the darkened hallways of indie-film release since it first debuted in Austin at Fantastic Fest 2011, but for genre aficionados and fans of the 'core group of talent at work here, it's a sly, funny, must-see bloodbath. Director Wingard and screenwriter Simon Barrett know their stuff, and while *You're Next* begins on a familiar slasher/home-invasion note, the film quickly escalates into a hellishly suspenseful, take-zero-prisoners affair that artfully caroms between outright terror and nervous, giddy giggles with unerring precision. The less said about the plot, the better, but suffice to say the film's family reunion (at a remote country estate in the woods) goes straight to hell when unseen assailants begin popping off party guests for reasons unknown. In the end, Wingard's film is its own subset of fractious family crazy. (08/23/2013)

★★★★ – Marc Savlov
Alamo Lakeline, Alamo Slaughter Lane, Barton Creek Square, CM Cedar Park, Hill Country Galleria, CM Round Rock, Southpark Meadows, Cinemark Stone Hill Town Center, Highland, Gateway, iPic, Lakeline, Moviehouse, Tinseltown North, Tinseltown South, Westgate

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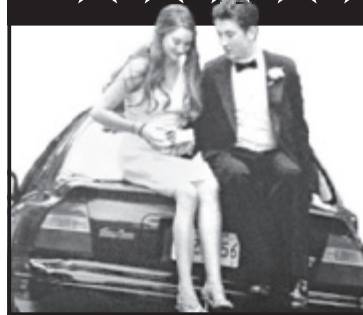
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★★★★ Movies 8

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THE LONE RANGER

★★ Movies 8

MAN OF STEEL

★★★ Movies 8

THIS IS THE END

★★★ Tinseltown South

WHITE HOUSE DOWN

★★★ Movies 8

Rushmore (1998)

Bangarang! @Alamo Lakeline, 7pm. (See Sunday.)

Yin and Yang of Mr. Go

(1970) D: Burgess Meredith; with Meredith, James Mason, Jeff Bridges, Broderick Crawford, Peter Lind Hayes, Clarissa Kaye, Jack MacGowran. (NR, 89 min.) **Weird Wednesday.** Meredith wrote and directed this espionage oddity that seems to have captured many big-name stars at the nadir of their careers. @Alamo Ritz, 10pm.



KIDS

The Neverending Story In this inventive and inspiring fantasy, the book that's read by the story's hero actually comes to life. (*) @Alamo Village, 10am; free.

THURSDAY 5

Battle Royale (2000) D: Kinji Fukasaku; with Tatsuya Fujiwara. (NR, 90 min.) **Back to School.** Fukasaku's violence-soaked film about a government-sponsored survival-of-the-fittest contest among schoolchildren has caused storms of controversy. (*) @Alamo Lakeline, 10:10pm.

Gone With the Wind (1939) D: Victor Fleming; with Vivien Leigh, Clark Gable. (NR, 238 min.)

Summer Film Classics: (Almost) the Grand Finale. As God is our witness ... it's back. And what a perfect place to experience the saga – amid the Paramount Theatre's stately decor. @Paramount, 7pm.

Grease Sing-Along (1978) Action Pack. @Alamo Lakeline, 7pm. (See Monday.)

The Harder They Come (1973) D: Perry Henzell; with Jimmy Cliff. (NR, 98 min.) Forty years have passed since Jimmy Cliff blazed his way into cinematic legend in *The Harder They Come*. It's a show-biz story, Jamaica shantytown-style; it's a rebel-boy story, reggae style; it's an eternal story about a country boy on his way to doom in Babylon. *The Harder They Come* is the movie that popularized reggae music in America, and the film's score – with classics such as "Many Rivers to Cross" and "You Can Get it if You Really Want" – is still one of the great movie soundtracks of all time. And the movie's critiques of the music industry, the ganja trade, and organized religion still ring true. (*) @Alamo Village, 7pm.

Mean Girls Quote-Along (2004) Girlie Night. @Alamo Ritz, 7pm. (See Tuesday.)

Re-Animator (1985) D: Stuart Gordon; with Jeffrey Combs. (R, 86 min.) **Horror Show.** This gory horror thriller with comedic touches is a classic. @Alamo Village, 10pm.

Real Genius (1985) D: Martha Coolidge; with Val Kilmer. (PG, 108 min.) **Back to School.** Quirky college high jinks feature a young Val Kilmer. @Alamo Slaughter Lane, 7:15pm.

Salt of the Earth (1953) See p.66.

Way Gay Sing-Along Action Pack. @Alamo Ritz, 9:45pm.

SPACES

Wilaya (2012) D: Pedro Pérez Rosado; with Nadhira Mohamed, Memona Mohamed, Aziza Brahim, Ainina Sidagmet. (NR, 97 min.) **Southwestern University Spanish Film Club: Cinematic Scars.** The focus of this award-winning film is a family of Spanish-speaking Sahrawi, a stateless population of displaced persons who inhabit the deserts of Southwest Algeria. @Southwestern University, FW Olin Bldg., Rm. 105, 7pm.

KIDS

The Neverending Story In this inventive and inspiring fantasy, the book that's read by the story's hero actually comes to life. (*) @Alamo Village, 10am; free.

OFFSCREEN

Austin FilmWorks: The Film Mind This 12-week course covering **advanced cinematography and directing**, taught by filmmaker **Steve Mims**, blends an in-depth examination of current large-sensor digital cinematography with classic filmmaking techniques. Register now for the fall schedule. See website for details. www.austinfilmworks.com.

Cap City Black Film Festival: Deadline for Submissions The CCBFF accepts features, shorts, documentary features, documentary/short films, and music videos for its competitive program. Note: One of the film's creative principals must be Black or of African heritage. Feature films should be at least 60 minutes in length; short films should be 30 minutes in length or less. Music videos must be original and no more than seven minutes. See website for details. Deadline: Aug. 30. www.capcitybff.com.

Cine Las Americas: Season Launch Party Celebrate the start of a new season and find out what the future holds for this thriving multicultural organization. Wed., Sept. 4, 6-10pm. 400-B W. Second. www.cinelasamericas.org.

Fantastic Fest's Intergalactic Fantastic Filmmaking Frenzy Bumper Contest Got what it takes to make an awesome video? **Selected bumper videos will be screened during Fantastic Fest (Sept. 19-26).** Each of those audiences will include visiting filmmakers from around the world and press from *Badass Digest*, *IFC*, *TwitchFilm*, *Fangoria*, *SlashFilm*, *Film Threat*, *Ain't It Cool News*, *Variety*, and more, and a legion of the most devoted and intelligent genre film fans on the planet. OK, you're in? See website for details. Deadline: Sept. 10. www.fantasticfest.com.

Feature Film Casting Call Director **Jeff Nichols** is shooting a feature film, *Midnight Special*, and is looking for a Caucasian boy (age 6-10), to be considered for a leading role in this upcoming family film. Email or call for details. Sat., Aug. 31, 10am-4pm. *The Crowne Plaza*, 6121 N. I-35. 512/373-3269. midnightspecialcasting@gmail.com.

High Noon Talk: John Ford's Texas Glenn Frankel of UT's School of Journalism will discuss his new book, *The Searchers: The Making of An American Legend*, which attempts to separate fact from fiction in Hollywood's telling of the story of Cynthia Ann Parker. Wed., Sept. 4, noon. *Bullock Texas State History Museum*, 1800 N. Congress, 512/936-8746. Free. www.thestoryoftexas.com.

Screen It Like You Mean It Austin Studios has a state-of-the-art screening room, which is available to the public on a rental basis. Community and indie rates are available for the room, which sports an 18-foot-by-7-foot screen, 28 fixed theatre seats, a surround-sound system, and supports Super 35, 35mm, 16mm, VHS, and DVD formats. Accessibility, restrooms – the works. It also has a break room suitable for presentations, meetings, and general cinematic tomfoolery. 512/322-0145. www.austinstudios.org.

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Thursday, Sept. 5



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WEST SIDE STORY	FRI (8/30) 7:00
LAWRENCE OF ARABIA	SAT (8/31) 7:00; SUN 2:00, 7:00
THE PURPLE ROSE OF CAIRO	TUE (9/3) 7:00; WED 8:45
RADIO DAYS	TUE (9/3) 8:45; WED 7:00
THE GRANDE FINALE	
GONE WITH THE WIND	THU (9/5) 7:00



SUBMISSION INFORMATION:

The *Austin Chronicle* is published every Thursday. Info is due the Monday of the week prior to the issue date. **The deadline for the Sept. 13 issue is Monday, Sept. 2.** Include name of event, date, time, location, price, phone number(s), a description, and any available photos or artwork.

Send submissions to the *Chronicle*, PO Box 49066, Austin, TX 78765; fax, 512/458-6910; or email. Contact Marjorie Baumgarten (Special Screenings): specialscreenings@austinchronicle.com; Wayne Alan Brenner (Offscreen): calendar@austinchronicle.com.



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This project is funded and supported in part by a grant from the Texas Commission on the Arts, and is supported in part by an award from the National Endowment for the Arts.



Buddy Guy

HICKOIDS CD RELEASE

Hole in the Wall, Friday 30

Even old-school Austinites decrying that everything was better “back in the day” must admit the Hickoids, who decimated stages from 1983-1991, then reformed in 2005, have aged triumphantly. The O.G. cowpunks, holstering a repertoire of badass originals like “Git Back in the Truck” and greasy covers of “Benny and the Jets” and “Take it Easy,” demonstrate veteran poise and juvenile swagger at every outing. Friday’s Hole throwdown shoots off top-notch comeback disc *Hairy Chafin’ Ape Suit*.

— Kevin Curtin

HOD

Beerland, Friday 30

As many a touring act will tell you, San Antonio remains a headbangers haven. HOD absorbed all its lessons in crusty filth and deathcore fury, staked on recent EP *The Uncreated Demo*, itself a tease of forthcoming full-length *Book of the Worm*. Crushing ATX crew the Blood Royale, whose turn in the spotlight is surely coming, ravages cochlea beforehand. Fellow River City pals Widower and Scattered Remains blast first.

— Michael Toland

DANA FALCONBERRY / MOTHER FALCON

Mohawk, Friday 30/Saturday 31

A final weekend for August, signaling summer’s practical passing with long, lazy days evaporating as Austin beefs up and buckles down for the school year. Toast the season with back-to-back nights at Mohawk headlined by electric standouts of Austin’s indie scene: Dana Falconberry and Mother Falcon – no relation. Friday, Falconberry, in pixie-voiced majesty, sings deep songs about nature and life over playful plink and pluck folk-pop with Lafayette’s Brass Bed and local pop folkies Reservations opening. Saturday, Mother Falcon amasses for an orchestral barrage of compositional complexity and uncaged emotion. They’re joined by Deep Time and indie-experimentalists Royal Forest.

— Kevin Curtin

MAJICAL CLOUDZ

Red 7, Saturday 31

Devon Welsh is blogging his way through the first headlining spot for Majical Cloudz, both on the band’s Tumblr and for Vice’s Noisy. Montreal’s minimalist electro duo, triangulated by producer Matthew Otto, has seen interpretive twerking and a positive crowd response for its first proper tour since May’s full-length *Impersonator*. The Midwest’s long roads were rough on the band, but what began at South by Southwest doubles back to sympathetic climes. Moon King opens.

— Abby Johnston



Scout Niblett

TRIBUTE TO TINY WATKINS

Flamingo Cantina, Saturday 31

Drummer LaMondo “Tiny” Watkins’ July passing left a 300-pound hole in the local hip-hop scene, but it also left a mounting pile of funeral costs and living expenses for his family and loved ones. To offset the two, a handful of Austin’s finest hip-hop talents, including Bavu Blakes, Riders Against the Storm, Max Frost, and the League of Extraordinary G’z, assemble to pay tribute to their fallen beatkeeper. \$5 at the door, with a donation jar going around the room all night.

— Chase Hoffberger

PUNKAROOS REUNION

Infest, Saturday 31

“Don’t Mess With Texas Women” fundraises for Planned Parenthood, not that frontwoman Dottie Farrell needs an excuse to reconvene “hot pink, fluffy, and scary” Nineties outfit Punkaroos. They proudly carried on from the Dicks and Randy “Biscuit” Turner’s Big Boys and Swine King, much like El Pathos’ garage psych, the Modfathers’ punk trio punch, and Bipolar Gentlemen’s primal sturm und drama. “Texas politicians have created an increasingly hostile environment for providers of reproductive health care in underserved communities,” PP’s president points out. Pink sneakers not required.

— Margaret Moser

BUDDY GUY / JOHN MAYALL

ACL Live at the Moody Theater/One World Theatre, Saturday 31/Sunday 1

Bayou-born and Chicago-steel, Buddy Guy celebrated his 77th birthday on July 30 with the release of *Rhythm & Blues*. Spanning Ray Charles’ organ soul to Muddy Waters’ Delta voodoo blues, the epic 2-CD set confesses “I Go by Feel!” (“the only way I know what’s real”) in its dealings with “The Devil’s Daughter” and a housefire duet with Austin’s Gary Clark Jr. (“Blues Don’t Care”). John Mayall, OBE, has almost three years on Guy, using them to found the British Invasion’s blues academy, which graduated Eric Clapton, Fleetwood Mac founders Peter Green, John McVie, and Mick Fleetwood, the Rolling Stones’ Mick Taylor, drum giant Aynsley Dunbar, and on and on. Two shows for the harp cat, 6 & 8:30pm.

— Raul Hernandez

RANCID/THE CULT

ACL Live at the Moody Theater, Monday 2/Tuesday 3

Two consecutive nights of loud, abrasive rock & roll at the Moody, both hinging on the raw power of overdriving a vintage Gretsch hollow body guitar through a Marshall stack. Rancid break from recording a new studio LP, *Honor Is All We Know*, to remind the punters who was the rawest and most classically ’77 of the mid-Nineties commercial punk bands. Judging by



DJ Quantic

December’s new single, “Fuck You,” expect a brash American take on the bootboy anthems of Cockney Rejects. The Cult, meantime, honor their we-wanna-be-AC/DC breakout, 1987’s *Electric*, before live audiences. These Brits sound nothing like Cockney Rejects.

— Tim Stegall

SCOUT NIBLETT

Mohawk, Tuesday 3

One-woman wrecking crew Emma Louise Niblett returns with her most devastating work, *It’s Up to Emma*, her sixth LP overall and second for Chicago brain indie Drag City. A breakup disc, its emotional catharsis scars both mainstream and typically progressive, Portland, Oregon’s transplanted Englishwoman transforming even TLC (“No Scrubs”) into singer-songwriter confessionalism. Niblett’s fourpiece gets ample support from locals Some Say Leland and the Cocker Spaniels.

— Raul Hernandez

CHRIS ISAAK

ACL Live at the Moody Theater, Wednesday 4

Someone finally got the idea of “Best of” right. Chris Isak waited nearly 25 years to shape his repertoire of moody, sensual songs like “Wicked Game” and “Baby Did a Bad Bad Thing” into a greatest hits collection and take it on the road. His longtime band Silvertone cracks wise while tightening up behind its frontman, his eyepopping wardrobe, and a silky baritone that swings falsetto. MIA due to a cancer fight is Texan Kenney Dale Johnson, Isak’s forever drummer and co-conspirator.

— Margaret Moser

HOMEBOY SANDMAN

North Door, Wednesday 4

Trading grad school classes for hip-hop dreams, Homeboy Sandman lands each line of verse steadily, wasting not a syllable on slur-propelled bravado. Every word spit is flung into the next to set up fits of honesty and wry political commentary. The New York MC rhymes with the same inevitability of a freight train, steady flow creating the backbone for fourth LP *First of a Living Breed*, released last year by ace brand Stones Throw Records.

— Nina Hernandez

BROWNOUT & DJ QUANTIC

Frank, Thursday 5

Summer’s done – back to school. For frankfurter and brew study breaks, ATX’s blazing guitar combo Brownout holds down a month of Thursdays Downtown. Fresh off the *Chronicle’s* Hot Sauce Festival, shredder Adrian Quesada (Grupo Fantasma) leads his GZA-tested combo into beat land, guesting ATX MCs Bavu Blakes and Riders Against the Storm, while also hosting the jazztronica of DJCG and most notably, UK/Columbian spinner DJ Quantic. Latin rock, scratch ‘n’ riff.

— Raul Hernandez

soundcheck

BY RAOUL HERNANDEZ

KOOL KEITH

Red 7, Friday 30
Bronx rap cipher arms a
Magnetic Pimp Force Field.

MICKY & THE MOTORCARS

Saxon Pub, Friday 30
Braun brothers’ Americana coupled with the Trishas’ Brandy Zdan and her solo EP.

NO AGE

Museum of Human Achievement, Saturday 31

L.A. destruction unit clatters typically blunt on LP four, *An Object* (Sub Pop). Inquiries: www.themuseumofhumanachievement.com

SORNE, BALI YAAAH, TROLLER

North Door, Saturday 31
Triple ATX stack of multimedia, guitars, and experimental.

DANNY MALONE

Danny’s Barn (2507 Willow St.), Saturday 31
Backyard ghostbuster spooks up *Balloons*. RSVP: www.livevibe.ticketbud.com/danny.

BACKSTREET BOYS

Cedar Park Center, Sunday 1
First chorus line in nearly a decade for all five original members (Nick, Howie, Brian, A.J., Kevin) via *In A World Like This*.

CHRISTIAN BLAND & THE REVELATORS/FOREIGN MOTHERS

Hotel Vegas, Sunday 1/Monday 2
Black Angels mojomaker on a nonschool Sunday night, then fierce femme punks for Labor Day.

FREDDIE KING’S BIRTHDAY BASH

Continental Club, Tuesday 3

Harp ventilator Ted Roddy and crew toast Gilmer bazooka and Armadillo icon for what would’ve been 79.

EDWARD SHARPE & THE MAGNETIC ZEROES

Stubb’s, Wednesday 4
Sold out.

DANIEL FRANCIS DOYLE

Sahara Lounge, Wednesday 4

One-man local strummer in trio with Strange Boys newbie Living Grateful and Chris Catalena & the Native Americans.

SEELA

Strange Brew, Thursday 5
Nurturing Brew courts another local songbird.

KREWELLA

Austin Music Hall, Thursday 5
Chicago rave, with Seven Lions, Candyland.

in-stores: Saturday: **Tommy Hall Schedule, Dokkerz, Zen Smith**, Trailer Space, 7pm; Sunday: **Black Joe Lewis**, Waterloo Records, 5pm; Tuesday: **Reckless Kelly**, Waterloo Records, 5pm; Wednesday: **Willy Mason**, Waterloo Records, 5pm; Thursday: **Brothers or Not, Rigoletto**, Trailer Space, 7pm

THREADGILL'S dang.

SOUTH ON RIVERSIDE

South Austin Moonlighters 9pm
The Whiskey Sisters 10:30pm
 Fri Aug 30
 \$10

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Del Castillo 10pm
 Sat Aug 31
 \$15 adv / \$20 day of show

Jon Emery's Hillbilly Revival 11am
 Sun Sep 1
 no cover

Emily Wolfe 9pm
Quiet Company 10pm
 Fri Sep 6
 \$10 adv/\$20 rsv/\$15 day of show

Dustin Welch 9pm
James McMurtry 10pm
 Sat Sep 7
 \$15

An Evening with...
Mingo Fishtrap 9pm
 Fri Sep 13
 \$10 adv / \$12 day of show

The Greencards 9pm
 Fri Sep 27
 \$15 adv / \$25 rsv / \$18 day of show

Jimmy LaFave 9pm
 Sat Sep 28
 \$15

Charlie Mars 9pm
 Fri Oct 25 + Sat Oct 26
 \$20 adv / \$25 day of show

check out our website for more shows!
NORTH ON LAMAR

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Owen Temple 8:00 - \$10
The Derivatives 10:00 - \$5
 Kurt Grein 12:00 - \$5
Eightysixxed 6:00-NO COVER Happy Hour

Fri, August 30
Micky & The Motorcars 9:00 - 10:30 - \$10/\$15
Brandy Zdan 11:00 - \$10
Denny Freeman 6:00-NO COVER Happy Hour
 Tickets On Sale Now!

Sat, August 31
W.C. Clark "The Godfather of Austin Blues!" 8:00 - \$10
 Lauren Silva Mrs. Glass 10:30 - \$5 12:00 - \$5

Sun, September 1 Keith's BBQ. EVERY SUNDAY!
Malford Milligan 7:30 - \$10
Joel Guzman & Sarah Fox 10:30 - \$10
 John Gaar Bonnie & The Clydes Bobby Mack 5:30 - NO COVER 12:45 - NO COVER 3:00 - No Cover

Mon, September 2
LONELYLAND Reserve \$25 seats at: 8:30 - \$10
 outhousetickets.com/Artist/Bob_Schneider
 Brewski Salmineo Mrs. Glass 7:00 - \$10 11:00 - \$5

Tue, September 3
Bruce Hughes and the All Nude Army 8:30 - \$5
 Kem Watts The Hill Country Gentlemen 10:30 - \$5 12:15 - \$5
David Grissom 6:00 - NO COVER Happy Hour

Wed, September 4
Carson McHone 9:00 - \$5
 Deuce Coupe Marshall Hood 11:00 - \$5 12:30 - \$5
Johnny Nicholas 6:00 - NO COVER Happy Hour

TICKETS ON SALE NOW!!!

Sept 7 **Bill Kirchen**

Glen Tilbrook Sept 21

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 FRI: **SOUNDSTONE**
 SAT: **SURPRISE MUSIC CAMEOS**

THURSDAY 8/29
AARON NAVARRO 8PM

FRIDAY 8/30
DREW FISH BAND CLUB 10PM
THE JIGGLEWATTS BURLESQUE AND CABARET
 DJ KENN ROOFTOP DJ KID GIBSON ROOM

SATURDAY 8/31
SUNGLASSES & MUSHROOMS CLUB 10PM
 DJ KENN ROOFTOP

SUNDAY 9/1
ALAN HAYNES

MONDAY 9/2
MIKE MILLIGAN & THE ALTAR BOYZ

TUESDAY 9/3
JO HELL

WEDNESDAY 9/4
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 all ages welcome!
Music Line-up 7:00-9:00PM
 Thu 8/29 Jerry Sires
 Fri 8/30 The Studebakers
 Sat 8/31 Piney Grove Ramblers
 Thu 9/5 Steven Eldridge
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SHOW 8 PM (DOORS OPEN AT 7 PM)
RIVERBEND CENTRE FOR THE ARTS
4214 Capital of Texas Hwy N. Austin, TX

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FOR MORE INFORMATION, VISIT WWW.WOMENINJAZZ.ORG OR CALL 512-258-6947

This project is funded and supported in part by the City of Austin through the Economic Growth & Redevelopment Services Office / Cultural Arts Division believing an investment in the Arts is an investment in Austin's future. Visit Austin at NowPlayingAustin.com.

thenorthdoor.com
502 BRUSHY, 78702
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\$3 Modelo Cans, Always

THU 8-29 SURVIVE, Jonas Reinhardt (Not Not Fun) 9P
Thousand Foot Whale Claw & Kiln House

FRI 8-30 Wax Poetics & Exploded Drawing present: 10P
Computer Jay, Atarimatt, Soundfounder,
Lo Phi and DJ Sampler & Son

SAT 8-31 Switched On! presents: 10P
Sorne (last show before tour!), Bali Yaaah & Troller

SUN 9-1 BC Smoke Shop presents: Breaking BAD 645P
(Last week + new episode) FREE - 25' HD screen - drink specials

TUE 9-3 Puro Chingon Social Club presents: 7P
"Rudo y Cursi" starring Diego Luna & Gael Garcia Bernal

WED 9-4 Homeboy Sandman (NYC), Open Mike Eage (LA), 9P
Random AKA Mega Ran, Anthony Maintain,
Chisme, Chief and the doomsdaydevice, DJ DIGG

Upcoming Shows:
9.5 Juegos Rancheros - more info at juegosrancheros.com
9.6 Chrissy Murderbot, Moondoor & Freshhilde, Pagame, & more!
9.7 Red Bull Sound Select presents: GRUPO FANTASMA
9.8 BC Smokeshop presents Breaking BAD Sundays

www.RedEyedFly.com
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474.1084
Lounge Shows
Are No Cover

Th. 8/29 OUTSIDE Dark Helmet, S.L.U.G.,
Dark Cloud Horizon, Beard The Lion,
Damaged Goods

Fr. 8/30 OUTSIDE The Dixie Underground, Marcus
Woolverton, Evening Radio,
Before The Devil Knows You're Dead,
Madmartigan

LOUNGE Mount Pressmore

Sa. 8/31 OUTSIDE Harland Rose Band, Scratch, Motion
Planet, Hey Gurl, The Good Thieves

Su. 9/1 OUTSIDE Gorilla Music Battle Of The Bands

Mo. 9/2 OUTSIDE Aundroma, Vanity Strikes,
Peter Reed & The Back Road Kings

Tu. 9/3 LOUNGE Smokin' Hope, Taiga, Rough Age
(Nathan Archer), Deer Daniel

We. 9/4 LOUNGE Sophia & The Nobody's, Wasted Hearts,
Bright Ambassador, We Come From Music

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Box Office • 310 Willie Nelson Blvd, Austin TX 78701 • Mon-Fri, 10-3pm

ON SALE FRIDAY, 10AM!

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DEC 1

BUDDY GUY
IN CONCERT

THIS **SATURDAY**
AUG 31

w/ TOM HAMBRIDGE

TRANSMISSION EVENTS & ACL LIVE PRESENT:

RANCID
tim time bomb
and friends
THE INTERRUPTERS

NEXT MONDAY
SEP 2

TRANSMISSION EVENTS & ACL LIVE PRESENT:

THE CULT
ELECTRIC 13

NEXT TUESDAY
SEP 3

w/ WHITE HILLS

CHRIS ISAAK

NEXT WEDNESDAY
SEP 4

PACHANGA! PRESENTS: **CAFE TACVBA** **SAT, SEP 7**

SAT, SEP 14 → **SEP 24**

Jerry Jeff Walker w/ CROOKS

ALL ATX
JIMMIE VAUGHAN,
ERIC JOHNSON,
CHRISTOPHER CROSS
& MANY MORE AUSTIN FAVORITES
COME TOGETHER TO SUPPORT HAAM
IN THIS CONCERT & KLRU TAPING

JOE SATRIANI
w/ STEVE MORSE **SEP 8**

SEP 15

THE WIGGLES
TAKING OFF! WORLD TOUR

SAT, SEP 21 →

THE RIDES feat.
STEPHEN STILLS,
KENNY WAYNE SHEPHERD
& BARRY GOLDBERG
w/ BETH HART

LYLE LOVETT
AND HIS
ACOUSTIC GROUP **SEP 10 & 12**

SEP 26

STEVE MILLER BAND

f t @ # ACLLIVE All dates, acts, ticket prices subject to change w/o notice. All tickets subject to applicable service charges. atat

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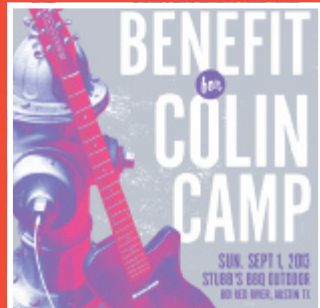
MINOR PRODUCTIONS

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801 RED RIVER 480-8341 → BAR-B-Q—COLD BEER—LIVE MUSIC →

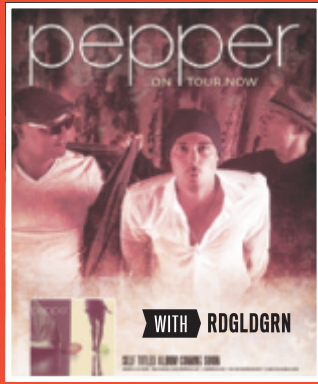
STUBB'S

SUN SEP 1



WITH RESIDUAL KID, THE PETERSON BROTHERS, CHARLIE BELLE, THE BARE FEAT, ONLY HUMAN

SAT SEP 7

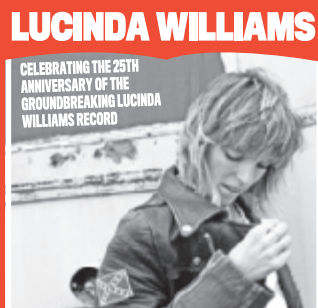


WITH RDGLDRN

WED SEP 11



SAT SEP 14



WITH THE KENNETH BRIAN BAND

IN THE CLUB

THU AUG 29 DOORS 9PM

SAM RIGGS
WITH SHANE SMITH & THE SAINTS

FRI AUG 30 DOORS 9PM

THE PLEASE PLEASE ME
WITH WALKER LUKENS

SAT AUG 31 DOORS 9PM

SOUNDS UNDER RADIO
WITH ROBERT BECKER, AND WESLEY LUNSFORD

THU SEP 5 DOORS 8:30PM

BURNING AVALANCHE
WITH THE RARE BIRDS, COSMIC WOLF AND KILLA DILLA

FRI SEP 6 DOORS 9PM

PENNY & SPARROW
WITH FRIENDLY SAVAGES AND BRAVE BABY

SAT SEP 7 DOORS 10:30PM

INSIDE AFTER PEPPER
DON CHANI

WED SEP 11 DOORS 9PM

BEN SOLLEE WITH MATT ANDERSON
THU SEP 12 DOORS 8PM

LANGUAGE ROOM
WITH SWIMMING WITH BEARS

FRI SEP 13 DOORS 10:30PM

INSIDE AFTER TEGAN AND SARA

THE BLACK & WHITE YEARS
SAT SEP 14 DOORS 9PM

KUTX PRESENTS **BRONCHO**
WITH MOZES AND THE FIRSTBORN
AND THE BLIND PETS

TUE SEP 17 DOORS 8PM

ANDREW BELLE
WITH THE YOUNG INTERNATIONAL

THU SEP 19 DOORS 9PM

SOUND REMEDY
FRI SEP 20 DOORS 9PM

EWERT AND THE TWO DRAGONS
WITH TRAPPER SCHOEPP

SAT SEP 21 DOORS 9PM

MAGGIE KOERNER
WITH ERIN MILEY, GRACE LONDON

SUN SEP 22 DOORS 8PM

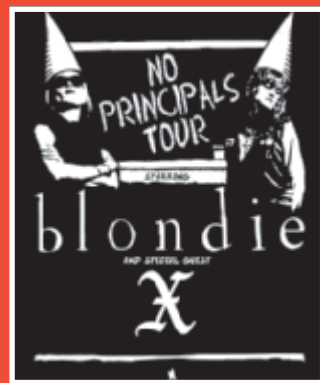
THE FASHIONABLY LATE TOUR
TRAVIS GARLAND
WITH ANDREW GARCIA

FRI SEP 27 DOORS 10:30PM

MORELAND & ARBUCKLE
THU OCT 17 DOORS 9PM

SISTER SPARROW & THE DIRTY BIRDS

THU SEP 26



FRI SEP 27



BLUE OCTOBER

WED OCT 2



THE NAKED AND FAMOUS

WITH THE COLOURIST

WED OCT 9



OFFICIAL ACL MUSIC FESTIVAL LATE NIGHT
Waller Creek Conservancy Benefit Concert featuring
THE SHOUTING MATCHES

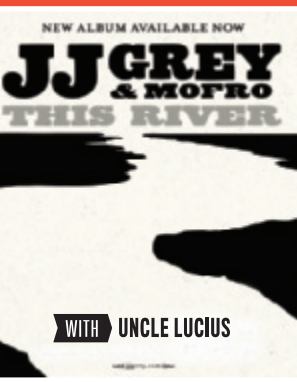
WITH THE BLIND BOYS OF ALABAMA

THU OCT 10



OFFICIAL ACL MUSIC FESTIVAL LATE NIGHT

SAT OCT 19



NEW ALBUM AVAILABLE NOW
JJ GREY & MOFRO
THIS RIVER

WITH UNCLE LUCIUS

TUE OCT 22



THEY MIGHT BE GIANTS

AGES 14+

WITH MOON HOCH

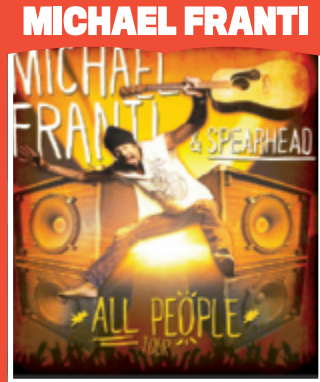
WED OCT 23



ATLAS GENIUS
SPECIAL GUESTS

WITH FAMILY OF THE YEAR

FRI OCT 25



MICHAEL FRANTI

FRI NOV 1



GALACTIC

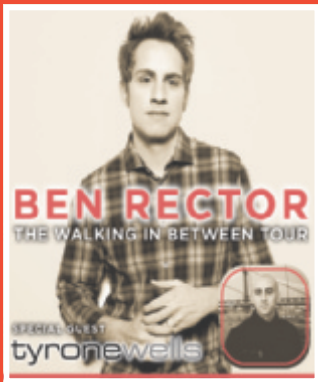
SAT NOV 2



SOJA

WITH NAHKO AND MEDICINE FOR THE PEOPLE

THU NOV 7



BEN RECTOR
THE WALKING IN BETWEEN TOUR

SPECIAL GUEST
tyrone wells

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MON-FRI 5-8 PM

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\$2 WELLS

\$2 LONE STARS

1/2 OFF APPETIZERS

WEDNESDAYS 10PM

THE MIXX WITH DJ DCA

ROCK & ROLL LISTENING PARTY + LIVE MUSIC

CHEAP DRINKS + NO COVER BEFORE 8PM

THURSDAYS 11PM

ELECTRIC VAMPIRE DANCE PARTIES LOCAL DEEJAYS \$2 WELLS & LONE STARS

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LIVE MUSIC EARLY...
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NO COVER • FREE SHOWS

THU 8/29 **RED ROOSTER SHOWCASE** 8PM

FRI 8/30 **NEKKID ARMADILLA** WITH RIFF HOUSE RECORDS, ALI HOLDER & JAVI GARCIA 8PM

SAT 8/31 **LABOR DAY WEEKEND BLOWOUT PARTY!** 10PM

SUN 9/1 **DAVID SHABANI DRUNK LOVER** 9PM

TUE 9/3 **MIDNIGHT TO NOON** 9PM

WED 9/4 **MARILYN MONROE MEMORIAL CHURCH BUENOS DIAZ** 10PM

THU 9/5 **AUSTIN PAYNE & PEYTON SYKES** 9PM

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SAHARALOUNGE.COM

THU 29 9P EASTSIDE LATIN JAM THAT GOOD THING 12A

FRI 30 7:30P EDDIE HOBAZAL BRAZILIAN SPACE PROGRAM 9P UGLY ELEPHANT 10:30P GOLDEN DAWN ARKESTRA 12A

SAT 31 10P GENTE BOA 12A ZOOMOUNTCHI

SUN 1 9P GEORGE SAND, THE EARLY STAGES, MOONSICLES

MON 2 8P FUNK JAM

TUE 3 12A BLACK CADILLAC 7P MAYERX & BROUSSARD LIVING GRATEFUL, CHRIS CATALENA, DANIEL FRANCIS DOYLE 9P THE MOTEL BALL BAND

WED 4 12A CHICKEN MAN & THE HOUNDS 8P KORSAK (FROM BARCELONA) 10P

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ONE-2-ONE LOCAL LIVE MUSIC

▶ THUR. AUGUST 29 *Songwriters Round* with DREW SMITH, GRAHAM WILKINSON, NATHAN SINGLETON & JON BECKHAM 7PM COFFEE SERGEANTS 9:30PM WIDGEON HOLLAND 11:30PM

▶ FRI. AUGUST 30 BO DAVIS & THE DREAMERS 7:30PM WATER & RUST 9:30PM CHRIS WATSON BAND 11:30PM

▶ SAT. AUGUST 31 JOHN NEILSEN 7PM CANDILAND 9PM MICHAEL DILLARD 10:30PM JESS & THE ECHOES CD RELEASE 12AM

▶ SUN. SEPTEMBER 1 ONE LOVE REGGAE SUNDAYS w/HAIL MARLEY & ONE DESTINY 7:30PM

▶ MON. SEPTEMBER 2 SMALL LIFE 7:30PM Motown Mondays FEATURING The Matchmaker Band 9PM THE NIGHTOWLS 11:15PM

▶ TUE. SEPTEMBER 3 JAMES HYLAND & THE JOINT CHIEFS 7:30PM GHOSTS ALONG THE BRAZOS 9:30PM WAYNE'S DONKEY 11:30PM

▶ WED. SEPTEMBER 4 WOBON PRESENTS WORLD MUSIC NIGHT 5PM BRANNEN TEMPLE & RED YOUNG 10:30PM

HAPPY HOUR DAILY 5-7PM • 125 FREE PARKING SPACES \$2 WELLS + DOMESTICS WEEKDAYS 5PM-7PM

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CLUB LISTINGS

THURSDAY 29

AMAYA'S TACO VILLAGE Johnny Gonzales (6:00)

ANDERSON MILL TAVERN Balls

ANTONE'S Josh Heinrichs, Ashes of Babylon, Tribal Seeds (9:00) **3A**

BAKER ST. PUB & GRILL Omni Color Waves

BAT BAR Jordan Dewbre, EBM (4:00)

B.D. RILEY'S IRISH PUB Kristen Smith (8:00)

BEERLAND Chief & the Domsday Device, Secret Levels, P-Tek, Space Camp, the Triggermen, Da' Shade Moonbeam (9:00) **3A**

BOURBON GIRL Adam Rogers (4:00), Kevin & the Krawlers (8:00), Red Lady (8:30)

BRASS HOUSE Lisa Marshall (9:00)

BROKEN SPOKE Tony Harrison, Dance Lessons, Jesse Dayton (6:00)

CACTUS CAFE David Garza (8:30) **3A**

CAROUSEL LOUNGE Southeast Players (9:00)

CHEATHAM STREET WAREHOUSE Thieving Birds (10:30)

CONTINENTAL CLUB Gallery: Dan Dyer, Tameca Jones (8:30); In the Club: The Whiskey Sisters (6:30), Hard Proof Afrobeat (10:00)

DIRTY DOG BAR Cerebral Desecration, Course of Ruin, Critical Assembly, Surrender, Nonpoint (8:00) **3A**

DIZZY ROOSTER Brian Wolfe, Erik Zamora (4:30)

DONN'S DEPOT Murphy's Inlaws

DOWN UNDER DELI Open Mic (7:30)

THE DRAG BAR John Egenes & Donna Dean (7:00)

THE DRISKILL HOTEL Driskill Bar: Tiffany Alana Dodgen, Earl Poole Ball (6:00)

ELEPHANT ROOM Trip Trio (6:00), Temple Underground (9:30)

EMO'S Welcome Back w/ Laidback Luke, Gladiator, Gamma vs. Teddy Chang (10:00) **3A**

FLAMINGO CANTINA Coronation, Los Krudados (9:00)

GIDDY UPS Open Mic w/ Greg Duffy (8:00)

GRUENE HALL Max Gomez, John Hiatt & the Combo (7:00) **3A**

GÜERO'S TACO BAR Bill Carter (6:30)

HOLE IN THE WALL Red Dirt Rebellion (7:00); Mike Truth & the Replacement Killers, Jack Burton Trio (9:00)

ROAD SHOWS

August

THU 29

Ashes of Babylon, **Josh Heinrichs**, **Antone's Levels**, **Beerland Nonpoint**, **Surrender**, **Dirty Dog Bar**

John Hiatt & the Combo, **Max Gomez**, **Gruene Hall**

Jonas Reinhardt, the North Door

Foxtrot Uniform, the Parish Underground

Omar Souleyman, Red 7

Blowfly, Triple Crown

FRI 30

Supervision, Antone's

HOD, **Widower**, **Beerland**

Ellis Paul, **Cactus Cafe**

Hickoids, **Hole in the Wall**

DJ Ei G, **Holy Mountain**

Daniel Bell, **Lady Fingers**, Kingdom Nightclub

Foxtrot Uniform, **Lamberts Brass Bed**, **Reservations**, Mohawk

The Digital Wild, the Parish

Kool Keith, Red 7

Korsak, **Strange Brew Lounge Side**

SAT 31

Buddy Guy, **Tom Hambridge**, ACL Live at the Moody Theater

Negative Scanner, Beerland

Shawn Phillips, **Cactus Cafe**

Beat Dolls, **Gypsy Lounge**

September

SUN 1

Backstreet Boys, **DJ Pauly D**, Cedar Park Center

John Mayall, One World Theatre

George Sand, the Sahara

Bonnie & Clydes, **Saxon Pub**

MON 2

Rancid, **Tim Timebomb**, ACL Live at the Moody Theater

Bonnie & Clydes, **Hole in the Wall**

Crunk Witch, the Parish Underground

Vanity Strikes, **Red Eyed Fly**

TUE 3

The Cult, **White Hills**, ACL Live at the Moody Theater

Dwight Smith, **Halcyon**

Buttonhoof, **Never Ending Story**, **the Butts**, **Holy Mountain**

Scout Niblett, **Mohawk**

Night Riots, the Parish Underground

Saul Paul, the Parish

WED 4

Chris Isaak, ACL Live at the Moody Theater

Death Party, **Beerland**

The Parish Festival, **the Blacklands**, **Holy Mountain**

Owl, **Hotel Vegas**

Psychic Mirrors, **Miami Players Club**, **Mohawk**

Homeboy Sandman, **Open Mike Eagle**, **Random**, **Chisme**, the North Door

Buenos Dias, the Parish Underground

Edward Sharpe & the Magnetic Zeros, **Stubb's**

Willy Mason, **Waterloo Records**

THU 5

Krewella, **Seven Lions**, **Candyland**, **Austin Music Hall**

Beat Dolls, **Beerland**

Santiago Dietche, **Cactus Cafe**

Blackalicious, **Flamingo Cantina**

Emily Herring, **Hole in the Wall**

Shmu, **Akkilles**, **Holy Mountain**

Jake Flores, **Red 7**

Korsak, the Sahara Lounge

Del Barber, **Shady Grove**

Cosmic Wolf, **Stubb's**

Killer Whale, **Lake Lady & the Mountain Man**, **Swan Dive**

LISTINGS ARE FREE AND PRINTED ON A SPACE AVAILABLE BASIS. ACTS ARE LISTED CHRONOLOGICALLY. SCHEDULES ARE SUBJECT TO CHANGE, SO CALL CLUBS TO CONFIRM LINEUPS. START TIMES ARE PROVIDED WHERE KNOWN AND ARE PM UNLESS OTHERWISE NOTED.

SUBMISSION INSTRUCTIONS: MUSIC LISTINGS DEADLINE IS MONDAY MORNINGS, 9AM, FOR THAT WEEK'S ISSUE, PUBLISHED ON THURSDAY. PLEASE INDICATE ROADSHOWS AND RESIDENCIES. SEND VENUE NAME, ADDRESS, PHONE NUMBER, ACTS, AND START TIMES TO: CLUB LISTINGS, PO BOX 49066, AUSTIN, TX 78765; FAX, 458-6910; PHONE, 512/454-5766 x159; EMAIL, clubs@austinchronicle.com.

AUSTIN BANDS: WE WANT TO HEAR FROM YOU. IF YOU HAVEN'T REGISTERED AND UPLOADED YOUR MP3S TO THE MUSICIANS REGISTER, GO TO AUSTINCHRONICLE.COM/REGISTER. ANYWHERE YOUR BAND IS MENTIONED, YOUR MUSIC WILL BE FEATURED.

Antones
AUSTIN, TEXAS
AUSTIN BLUES SOCIETY
OPEN MIC BLUES JAM
EVERY MONDAY @8PM

THU 8/29 8PM

TRIBAL SEEDS
W/ ASHES OF BABYLON, JOSH HEINRICHS

FRI 8/30 9:30PM

GRIZ w/ SUPERVISION & BREDE
C3CONCERTS.COM

SAT 8/31 8PM

ANTONES & THE PURPLE BEE CREW PRESENT:
ROCK AND ROLL SUICIDE
AN ATX TRIBUTE TO DAVID BOWIE

SUPER CREEPS
THE PURPLE BEE ALL-STARS

NO COVER MON 9/2 5PM

BLUE MONDAY
HAPPY HOUR

DRINK SPECIALS, FREE FOOD, LIVE BLUES!

w/ **DEREK O'BRIEN**
& THE LEGENDARY ANTONE'S HOUSE BAND
SPECIAL GUEST: **DENNY FREEMAN**

NO COVER TUE 9/3 7:30PM

ANTONE'S & KOKE FM'S
2 STEP TUESDAYS
DRINK SPECIALS, FREE GRUB, TWO SETS OF MUSIC!
w/ **RICK BROUSSARD'S**
TWO HOOTS & A HOLLER

THU 9/5 8PM

ANTONE'S & LONE STAR MUSIC PRESENT:

WADE BOWEN
WILLIAM CLARK GREEN

FRI 9/6 7:30PM

IRATION'S AUTOMATIC TOUR
WITH SPECIAL GUESTS
THROUGH THE ROOTS
FORTUNATE YOUTH, MICAH BROWN
C3CONCERTS.COM

SAT 9/7 7PM

ANTONE'S & AUSTIN SAMBA PRESENT:
BRAZIL DAY AUSTIN
A CELEBRATION OF BRAZILIAN MUSIC & CULTURE
MARACATU AUSTIN, MORENA SOUL, AUSTIN SAMBA
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EVOLUÇÃO, OS ALQUIMISTAS, ANTONIO DIONISIO

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ARTWORKS

This project is funded and supported in part by a grant from the Texas Commission on the Arts, and is supported in part by an award from the National Endowment for the Arts.

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STAR & MICEY ■ NADIS WARRIORS ■ UME
RESIDUAL KID ■ GHOSTS ALONG THE BRAZOS
SONIAMIKI ■ TRUBE, FARRELL, & SNIZZ

FRIDAY, 20TH

GALACTIC ■ BLACKALICIOUS ■ BUBBLE PUPPY
HE'S MY BROTHER SHE'S MY SISTER
BERNIE WORRELL W/ BROWNOUT ■ ORGONE
ROBERT ELLIS ■ HOORAY FOR EARTH
WHISKEY SHIVERS ■ SID FLY

THURSDAY, 19TH

EOTO ■ HOLIDAY MOUNTAIN ■ THE BELLMEN
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CLUB LISTINGS

FROM THURSDAY

HOTEL VEGAS The Sweet Nuthin',
Gloves, Captive, Grape Street
(10:00)

LA PLACITA Frank Gomez (7:30)

LAMBERTS Masumi & the
Gentlemen, AquaJones, the
Brothers Vinyl (7:00)

LUCKY LOUNGE Red Rooster
Showcase (9:00)

MERCER STREET DANCEHALL
Doug Moreland & the Flying
Armadillos

MOHAWK Znth, Videoing, Mabel
1918 (9:00)

NEWORLEDELI Giulia Millanta

THE NORTH DOOR Kiln House,
Thousand Foot Whale Claw, Jonas
Reinhardt, Survive (9:00) **R**

ONE-2-ONE BAR Songwriters'
Round w/ Drew Smith,
Graham Wilkinson, Nathan
Singleton & Jon Beckham
(7:00); Coffee Sergeants,
Korsak (9:30)

THE PARISH UNDERGROUND
Kev Bev, Calliope Musicals,
the Festive Years, Foxtrot
Uniform (9:00) **R** **A**

POODIE'S HILLTOP ROADHOUSE
CeeCee James (4:00) **A**,
Texas KGB, Billy Bacon & the
Forbidden Pigs (6:00) **A**

POODLE DOG LOUNGE New
Mystery Girl

RED 7 Bangaar, Atash (J), Omar
Souleyman (9:00) **R** **A**

RILEY'S TAVERN Kyle Reed
(9:00)

RUTH'S CHRIS STEAK HOUSE
Jeff Lofton Trio (6:30)

THE SAHARA LOUNGE The
Hang, John Evans, Motel Ball
Band (9:00)

SATELLITE BISTRO & BAR
Mente Clara (6:30)

SAXON PUB Eightysixxed (6:00),
Cody Bryan, the Derivatives,
Kurt Grein (8:00)

THE SCOOT INN Hello Wheels
(7:00)

**SHERLOCK'S BAKER ST. PUB &
GRILL** Austin City Dolls

SPEAKEASY DJ Fndmental (9:00)

THE STAGE ON SIXTH Clint &
Raul, Public Disturbance (6:00)

STRANGE BREW LOUNGE SIDE
Matt the Electrician (7:00) **A**

STUBB'S Shane Smith & the
Saints, Sam Riggs (9:00)

THE THIRSTY NICKEL Mike V.
(4:00), the Bomb Squad (8:30)

TOM'S TABOOLEY Mark Garrison
(4:00) **A**, Ben Livingston
(6:30) **A**

TRAILER SPACE RECORDS
Black Porn Tards (7:00) **A**

TRIPLE CROWN Erickson (6:00);
BlowFly, Superfoot (9:00) **R**

W HOTEL DJ I Wanna Be Her
(9:30)

WATERLOO RECORDS Ali Holder
(5:00) **A**

Z'TEJAS The Brew (6:00)

FRIDAY 20

AMAYA'S TACO VILLAGE Johnny
Gonzales (6:00)

ANDERSON MILL TAVERN Spark

ANTONE'S Brede, Supervision,
Griz (10:00) **R** **A**

BAKER ST. PUB & GRILL
Stifler's Mom

B.D. RILEY'S IRISH PUB Josh
Allen (10:30)

BEERLAND Scattered Remains,
Widower, Blood Royale, HOD
(9:00) **R** **A**

BRASS HOUSE Pete Rodriguez
(7:00)

BROKEN SPOKE Dance Lessons,
the Derailers

BUDDY'S PLACE Son Geezinslaw,
Glenn Collins (8:00)

CACTUS CAFE Ellis Paul (8:30)
R **A**

CAROUSEL LOUNGE Chapparral
Dixielanders, Topsy (7:00)

**CHEATHAM STREET
WAREHOUSE** The Hems, Soul
Track Mind (9:00)

CONTINENTAL CLUB Gallery:
Robert Kraft Trio, Mike
Flanigin w/ Johnny Moeller
(8:30); In the Club: The Blues
Specialists (6:30), No Show
Ponies, Bill Carter & the Blame
(10:00)

CRAFT PRIDE Woody Russell (J)
(8:00)

DIZZY ROOSTER Aaron Navarro,
Hitsquad (4:30)

DONN'S DEPOT Donn & the
Station Masters

THE DRAG BAR DYE4 &
Neurotransmitter (9:00), Elliott
Smith Tribute, SIMS Benefit w/
Kyle Schneider, Gray Parsons,
Chris Gebhard, Chris Dye
(9:30)

THE DRISKILL HOTEL Driskill
Bar: Country Willie, Lone Star
Swing (6:00)

EAST SIDE SHOW ROOM Blue
Squeeze Box (J) (11:00)

EDDIE V'S EDGEWATER GRILLE
Lucky Strikes (8:00) **A**

EL SOL Y LA LUNA Mariachi Los
Toros (8:30) **A**

ELEPHANT ROOM George Carver
(6:00), Kirk Covington (9:30)

EVANGELINE CAFE Redd
Volkaert (10:00) **A**

FLAMINGO CANTINA DJ
Anaya, Micah Shalom & the
Babylonians (9:00)

FLIPNOTICS COFFEESPACE
Wild Bill & the Lost Knobs
(7:00) **A**

GIDDY UPS Kevin & the Krawlers
(9:00)

**GLORIA'S RESTAURANT
DOWNTOWN** La Moña Loca

GRUENE HALL Brandon Rhyder
(8:00) **A**

GÜERO'S TACO BAR The Bob
Fuentes Show (6:30)

GYPSY LOUNGE Korobushka,
Flying Balalaika Brothers (J)
(10:00)

HOLE IN THE WALL El Pathos,
Churchwood (J), Hickoids CD
Release (10:00) **R** **A**

HOLY MOUNTAIN DJ El G (9:00) **R**

HOTEL VEGAS Bear Claw, the
Gary, Dead Space, the Gospel
Truth (10:00)

INFEST Honey Cocaine, Boston
George, King Kyle Lee, Casino,
Big E, Supaman & Jblack, Li'l
Chris, Li'l Sicc & Crystal Caine,
DJ Grip & Li'l Mike (8:30)

KINGDOM NIGHTCLUB Lady
Fingers, Daniel Bell (10:00) **R**

LA PLACITA Harp on This (7:30)

LAMBERTS Mother Mery & the
Black Dirt, Foxtrot Uniform
(10:30) **R**

LATITUDE 30 The Southsiders
(5:00)

LUCKY LOUNGE Ali Holder & Javi
Garcia (8:00)

MARIA'S TACO XPRESS Leeann
Atherton (7:00) **A**

MERCER STREET DANCEHALL
Dave Insley's Careless
Smokers (8:30)

MOHAWK Reservations, Brass Bed,
Dana Falconberry (9:00) **R** **A**

MONUMENT CAFE Daniela Ruiz
Trio (7:00) **A**

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REUNION
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Sat. 8/31
ATLANTICS
7-10:30pm

Sun. 9/1
THE BREW
7-10:30pm

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THEM DUQUAINES @ MIDNIGHT
THE GOVERNORS @ 10PM
SILAS LOWE @ 7PM
- FRI 8*30**
THE BELLFURIES @ MIDNIGHT
ROSIE & THE RAMBLERS @ 10PM
GUMBO CE SOIR @ 7PM
- SAT 8*31**
GHOSTS ALONG THE BRAZOS @ MIDNIGHT
WOOD AND WIRE @ 10:30PM
COUNTRY WILLIE EDWARDS @ 9:30PM
DAVE INSLEY & CARELESS SMOKERS @ 7:30PM
TWO STEP LESSONS @ 6PM
EAST SIDE FLEA MARKET @ 3PM
- SUN 9*1**
URBAN ACHIEVERS BRASS BAND @ 11PM
DAN HOMES GROUP @ 9PM
CONJUNTO LOS PINKYS @ 5PM
- MON 9*2**
KING CURSE @ MIDNIGHT
JIM STRINGER @ 10PM
BEN BALLINGER @ 7PM
- TUE 9*3**
THE LOVE LEIGHS @ MIDNIGHT
CHOCTAW WILDFIRE @ 10PM
TWANGO REINHART @ 7PM
- WED 9*4**
LEO RONDEAU @ MIDNIGHT
JOHN EVANS @ 10PM
ROBERT ALLAN CALDWELL @ 7PM

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THUR. 29
10PM GRAPE STREET
CAPTIVE GLOVES
THE SWEET NUTHIN

FRI. 30
10PM GOSPEL TRUTH, DEAD SPACE
THE GARY, BEAR CLAW

SAT. 31
10PM ELVIS NEON COBRA
PATAPHYSICS

SUN. 1
10PM CHRISTIAN BLAND & THE REVELATORS
HOLY WAVE
DAVID ISRAEL
LOGNESS MOBSTERS, MOM JEANS

MON. 2
10PM FOREIGN MOTHERS
MAN HANDS, BETH ISRAEL

TUE. 3
10PM SIREN SONGS (VANCOUVER), MURMURS (SEATTLE)

WED. 4
10PM SWEAT LODGE
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THURS AUGUST 29
HAPPY HOUR 6:30PM \$5 COVER
WHISKEY SISTERS
HARD PROOF

ALL NIGHT! 10:30PM

FRIDAY AUGUST 30
H. H. 6:30PM
THE LEGENDARY **BLUES SPECIALISTS** 12AM

BILL CARTER & THE BLAME 10PM

NO SHOW PONIES 12AM

SATURDAY AUGUST 31
MATINEE DOORS 3PM **REDD VOLKAERT** 12AM

SOUL TRACK MIND 10PM

BUS STOP STALLIONS 10PM

SUNDAY SEP 1
MATINEE 3PM NO COVER **PLANET CASPER** WITH DAVID GRISSON, GLENN FUKUNAGA & RICK RICHARDS 7:30PM

THE WAGONEERS WITH **HEYDALE** 10:30PM

MONDAY SEP 2
HAPPY HOUR 6:30PM NO COVER
THE PETERSON BROTHERS 10PM

DALE WATSON AND HIS LONE STARS 10PM

TUESDAY SEP 3
10PM **FRANKLIN & EDDIE WILSON**

TONI PRICE HAPPY HOUR 7PM

TED RODDY PRESENTS FREDDIE KING'S BIRTHDAY ALL STAR BASH WITH DENNY FREEMAN • DAVE BILLER • JOHNNY MOELLER • MIKE KELLER • JAMES HINKLE • SARAH BROWN • MIKE BARFIELD • TED RODDY • ROGER WALLACE • NICK CONNOLLY • RANDY GAINES • CHRIS WALLIS

WEDNESDAY SEP 4
H. H. 6:30PM NO COVER **HOT CLUB OF COWTOWN** 12AM
JAMES McMURTRY 10:30PM
JAN DEE GRAHAM 9:45PM
THE PAINTED REDSTARTS 12AM

THURSDAY SEP 5
HAPPY HOUR \$5 COVER **WHISKEY SISTERS** 12AM
KENNETH BRIAN 10PM
SAN SABA COUNTY 11:30PM

FRIDAY SEP 6
H. H. 6:30PM THE LEGENDARY **BLUES SPECIALISTS** 10PM
CHUCK PROPHET 11:30PM
WILD SEEDS MATINEE DOORS 3PM **REDD VOLKAERT** 10PM
CHUCK PROPHET 12AM
JON DEE GRAHAM

2 BIG NIGHTS

UPSTAIRS IN THE GALLERY GALLERY OPENS AT 8:00PM

THU 10:30 TAMEGA JONES • 8:30 DAN dYer

FRI 10:30 MIKE FLANIGAN TRIO w/ DEREK O'BRIEN & FROSTY

FRI 8:30 ROBERT KRAFT

SAT 10:30 DEREK O'BRIEN • KAZ KAZANOFF • NICK CONNOLLY

SAT 8:30 SCARLETT OLSON

SUN 10:30 JAKE LANGLEY TRIO

SUN 8:30 JON DEE GRAHAM & FRIEND

MON 10:30 JAMES ROBINSON WITH B. TEMPLE, D-MADNESS & S. GREER

8:30 CHURCH ON MONDAY ELIAS HASLANGER & DR. JAMES POLK & JAKE LANGLEY

TUE 10:30 EPHRAIM OWENS EXPERIENCE

8:30 JAMES McMURTRY

WED 10:30 TRUBE, FARRELL, SNIZ

8:30 WESTLAKE DRIVE

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THU. AUG. 29: DJ Dylan Reece presents: Living Room, a night of chill vibes & slow jamz

FRI. AUG. 30: Lex Land jazz happy hour 6-9pm // Woodgrain, Shmu, Gorgeous Hands, Roger Sellers 10pm-2am

SAT. AUG. 31: SPLOOSH Party (a Splash-Weekend bash), hosted by Mouthfeel 10pm-2am

SUN. SEPT. 1: Official Splash Afterparty, with DJ S.I.R.

TUE. SEPT. 3: Lex Land, Hailey Tuck 9pm-1am

WED. SEPT. 4: Names Divine, Spiked Punch, Lockemup, Wolfe Warship 10pm-2am

THU. SEPT. 5: Teo Blake's EP Release party: "SWAG FREE"

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THU, AUG 29 6-8PM **TONY HARRISON**
DANCE LESSONS
8-9PM
9:15PM **JESSE DAYTON**

FRI, AUG 30 6-8PM **BAND IN RESTAURANT**
DANCE LESSONS
8-9PM
9:30PM **THE DERAILERS**

SAT, AUG 31 6-8PM **BAND IN RESTAURANT**
DANCE LESSONS
8-9PM
9:30PM **BOBBY FLORES**

TUE, SEPT 3 9PM **WELDON HENSON**

WED, SEPT 4 8-9PM **DANCE LESSONS**
9PM **MIKE & THE MOONPIES**

CLUB LISTINGS

FROM FRIDAY

NEWORLDELI Katie Gosnell
THE NORTH DOOR Computer Jay, Atarimat, Soundfounder, Lo Phi, DJ Sampler & Son
ONE-2-ONE BAR Bo Davis & the Dreamers, Water & Rust, Chris Watson (7:30)
THE PARISH UNDERGROUND Justin Soileau, Silver Ships, JoDee Purkeypyle, Warplanes
THE PARISH PUB & GRILL Bang Feather Bang, the Digital Wild, Roxy Roca, KP & the Boom Boom (9:00)
POODIE'S HILLTOP ROADHOUSE Carson McHone, the Derivatives (9:00)
POODLE DOG LOUNGE Paul Orta & the Kingpins

RED 7 Kool Keith
RILEY'S TAVERN Amber Digby & Midnight Flyer (9:00)
THE SAHARA LOUNGE Eddy Hobzai, Brazilian Space Program, Ugly Elephant, Golden Dawn Arkestra (7:30)
SATELLITE BISTRO & BAR Paul Klempner & Manteca Beat (7:00)
SAXON PUB Denny Freeman (6:00), Brandy Zdan, Micky & the Motorcars (9:00)
SHERLOCK'S BAKER ST. PUB & GRILL Suede
SHOOTERS BILLIARDS NORTH Stooch (9:00)
STEINER RANCH STEAKHOUSE Paula Nelson (8:00)
STRANGE BREW LOUNGE SIDE Suburban Beat, Korsak, Strange Nange (6:00)

STUBB'S Walker Lukens, the Please Please Me (9:00)
TENOAK DJ Mad Coins
TEXAS BAR & GRILL Jeff Latham Band
TEXAS MIST DJ Joe Hernandez (9:00)
THREADGILL'S WORLD HQ The South Austin Moonlighters, the Whiskey Sisters (9:00)
TRAILER SPACE RECORDS Ape Pee Dee Whore's Budgie, Harry J. Anslinger, Peanut Butt Hurt (7:00)
TRIPLE CROWN Joel Hofmann Band (6:00); Chasca, The Couch, Antiques, All Day Black Market Parade (9:00)

SATURDAY

ACL LIVE AT THE MOODY THEATER Tom Hambridge, Buddy Guy (6:30)
AMAYA'S TACO VILLAGE Johnny Gonzales (6:00)
ANDERSON MILL TAVERN Tag
ANTONE'S David Bowie Tribute w/ Purple Bee, Super Creeps (9:00)
BAKER ST. PUB & GRILL The Drakes
BARTON CREEK FARMERS MARKET The Better Halves, Penny Ney (9:00am)
B.D. RILEY'S IRISH PUB Bracken Hale (10:30)
BEERLAND Eets Feats, the Wet, Dead Space, Feral Future, Negative Scanner (9:00)
BROKEN SPOKE Dance Lessons, Bobby Flores (6:00)
CACTUS CAFE Shawn Phillips (8:30)
CAROUSEL LOUNGE Lonesome Dave Fisher, Mavis Beacons, Austerity Measures, the Decade Show, Rite Flyers (7:00)

CHEATHAM STREET WAREHOUSE Brett Hauser, Folk Family Revival (9:00)
CHERRY CREEK CATFISH RESTAURANT Off the Grid (6:00)
CHUGGIN' MONKEY John Chavez (4:30), Tish & Misbehavior (9:00)
CONTINENTAL CLUB Scarlett Olson, Mike Flanigin (8:30); In the Club: Redd Volkaert (3:30), Bus Stop Stallions, Soul Track Mind (10:00)
DANNY'S BARN Danny Malone (7:00)
DONN'S DEPOT Danny Britt & Red Dawg

THE DRAG BAR Cody Bryan (9:00)
THE DRISKILL HOTEL Driskill Bar: The Biscuit Grabbers (9:00)
EAST SIDE SHOW ROOM Haun's Mill (11:00)
EDDIE V'S EDGEWATER GRILLE Mark Goodwin (8:00)
ELEPHANT ROOM The Brew (9:30)
FADÓ IRISH PUB & RESTAURANT Baggards (9:30)
FLAMINGO CANTINA La Distancia; LaMondo "Tiny" Watkins Tribute w/ Bavu Blakes, Reggie Coby, LOEGZ, R.A.S., Max Frost (9:00)
FRANK Sobscene ATX (9:30)

GLORIA'S RESTAURANT La Moña Loca
GOOD LUCK GRILL Texas Skyz (7:00)
THE GRAPEVINE Dan McCoy (6:30)
GRISTMILL RIVER RESTAURANT & BAR Bret Graham (7:00)
GRUENE HALL Flat Top Jones (1:00), Charlie Robison (9:00)
GUERO'S TACO BAR Loose Wheels (2:30), Tony Harrison (6:30)
GYPSY LOUNGE Beat Dolls
THE HAPPY COW Armadillo Road (9:00)
HOLE IN THE WALL 10101, the Rare Birds, Burial Salt, Cross Builder (10:00)
HOLY MOUNTAIN DJ I Wanna Be Her, DJ Manny, DJ Angola
HOTEL VEGAS Pataphysics, Neon Cobra, Elvis (10:00)
INFEST Planned Parenthood Benefit w/ Bipolar Gentlemen, Modfather, El Pathos, the Punkaroos (8:00)
INOZ BREW & CHEW Hosea Hargrove

IRIE BEAN COFFEE BAR Crucial Prophet (7:30)
LAMBERTS Kevin Lovejoy, Russell Howard, Joe Firstman (7:00)
LATITUDE 30 The Southsiders (5:00)
LUCKY LOUNGE Labor Day Party (10:00)
MERCER STREET DANCEHALL Texas Gold
MOHAWK Tacks, the Boy Disaster, the Sour Notes, Little Lo, Royal Forest, Deep Time, Mother Falcon (8:00)
MONUMENT CAFE Lost & Nameless Orchestra (7:00)
MUSEUM OF HUMAN ACHIEVEMENT No Age (8:00)
THE NORTH DOOR Troller, Bali Yaaaah, Some
ONE-2-ONE BAR Candiland, Michael Dillard, Jess & the Echoes CD Release (9:00)
THE PARISH UNDERGROUND Crooked Sails, Chris Wilson & Planet Earth, Obscured by Echoes, the Dry Season (9:00)
POODIE'S HILLTOP ROADHOUSE Shawn Nelson, Carl Hutchens, Korsak (6:00)
POODLE DOG LOUNGE Sciborg & the Robopimps

LIVE MUSIC

Central Market

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Thursday, August 29 (6 to 7:30pm)
NERD NIGHT AUSTIN PRESENTS: BEERPALOOZA
LOCAL CRAFT BREWERIES
DISCUSSION PANEL WITH LOCAL BREWERS
LIVE MUSIC BY **THE TOY HEARTS**

Friday, August 30
BETO & THE FAIRLANES Latin jazz, swing

Saturday, August 31
RAY PRIM soul grooves

Sunday, September 1 (11am)
MUSIC FOREVER MUSIC TOGETHER PRESENTS:
THE HEY LOLLIES BRASS BAND

Sunday, September 1
BORDERTOWN BOOTLEGGERS
western swing

Thursday, September 5
FLYING BALALAIKA BROTHERS
Russian Gypsy Texas two step

Friday, September 6
NAKIA soul grooves

Saturday, September 7
WHITE GHOST SHIVERS hobo hot jazz

Sunday, September 8 (6:30 to 9pm)
SWING DEMONS vintage swing

Thursday, September 12
EL TULE Latin

Friday, September 13
WILL TAYLOR & STRINGS ATTACHED
Led Zeppelin show

LIVE MUSIC SHOWS TIMES

at both locations
6:30-9PM unless otherwise noted

WESTGATE
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Thursday, August 29
LOST & NAMELESS ORCHESTRA
fiddle driven folk rock

Friday, August 30
CHARLES THIBODEAUX Cajun

Saturday, August 31
HARRY BODINE soul blues

Thursday, September 5
LUKE HILL & THE HOT PURSUITS
Vintage hot jazz

Friday, September 6
COPA KINGS swing

Saturday, September 7
HOT TEXAS SWING BAND
western swing

Thursday, September 12
CLAY M'CLINTON Americana

Friday, September 13
CARPER FAMILY BAND
Americana, bluegrass

Saturday, September 14
TAMECA JONES
funky soul jazz

Thursday, September 19
JIMI LEE BAND blues

Friday, September 20
EARL POOLE BALL
honky tonk swamp boogie

Saturday, September 21
SON Y NO SON cuban, cumbia

A ALL AGES VENUE R ROADSHOW ★ RECOMMENDED H HEAR MUSIC ONLINE

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Come try our new wine selections

THURSDAY, 8/29
• Kristina Neureuther 7pm
• Open Mic hosted by Lisa Ketylle 8pm

FRIDAY, 8/30
• Wild Bill & the Last Knobs 7pm
• Tody Castillo 9pm

SATURDAY, 8/31
• Aaron Goldfarb 6pm
• The Skeleton Keys 8pm

SUNDAY, 9/1
• Violet Crown Motel 7pm
• Laura Lee Imhoff w/ Vanessa Lively 9pm

MONDAY, 9/2
• Bottom Dollar String Band 7pm
• The Bluegrass Outfit 9pm

TUESDAY, 9/3
• Austin Friends of Traditional Music Showcase 7pm
• Erik Hokkanen's Laboratory 9pm

WEDNESDAY, 9/4
• Adam Kobetich 7pm
• Lisa Ketylle Presents 9pm

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FRIDAY 08.30
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KABOMBA! DJ ANAYA

SATURDAY 08.31
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CLUB LISTINGS

RED 7 Inside: Moon King, Majical Cloudz (9:00) **Ⓜ**, Outside: Heart & Soul Sound System, Rude King, the English Beat (9:00) **Ⓜ**

REPUBLIC LIVE DJ Andrew Parsons (10:00)

RILEY'S TAVERN Roy Heinrich & the Pickups (7:00)

THE SAHARA LOUNGE Gente Boa, Zoumountchi (10:00)

SATELLITE BISTRO & BAR The Swingsters (7:00)

SAXON PUB Rambler Rose, W.C. Clark (6:00)

SHERLOCK'S BAKER ST. PUB & GRILL The Reds **Ⓜ**

SHOOTERS BILLIARDS CEDAR PARK Zack Weber (9:00)

THE SKYLARK LOUNGE Tameca Jones (9:00)

THE STAGE ON SIXTH Austin Heat (9:00)

STRANGE BREW LOUNGE SIDE Scotty Roo (11:00am); Jess Klein, Two Hoots & a Holler, Beth Lee & the Breakups (6:00) **Ⓜ**

STUBB'S Wesley Lunsford, Robert Becker, Sounds Under Radio (9:00)

TENOAK DJ OG Sprocket

THE THIRSTY NICKEL Brian Wolfe (4:00), Red Lady (4:00)

THREADGILL'S WORLD HQ Van Wilks, Del Castillo (9:00) **Ⓜ**

TRAILER SPACE RECORDS Zen Smith, Dokkerz, Tommy Hall Schedule (7:00) **Ⓜ**

TRIPLE CROWN Comedy w/ Timothy Hanfield, Gene Getman, Lane Krarup, Hill Country Gentlemen, the Shady Rest Band (10:00)

THE WHITE HORSE Dave Insley's Careless Smokers (7:00)

SUNDAY 0

ANTONE'S Girl Guitar (5:00) **Ⓜ**

BAKER ST. PUB & GRILL Open Mic (7:00)

BAT BAR Dan & Amanda, Sean Evan & His Very Handsome Band (4:00)

BB ROVERS Open Mic (7:00) **Ⓜ**

B.D. RILEY'S IRISH PUB Irish Tune Session (9:00)

BOURBON GIRL Sound Advice (8:30)

CEDRAR PARK CENTER DJ Pauly D, Backstreet Boys (7:30) **Ⓜ**

CONTINENTAL CLUB Gallery: Jon Dee Graham, Dupree (8:30); In the Club: Planet Casper w/ David Grissom, Glenn Fukunaga, Rick Richards (3:30); The Wagoneers, Heybale! (7:30)

COTTON CLUB Can't Hardly Playboyz (7:00) **Ⓜ**

EDDIE V'S EDGEWATER GRILLE Kris Kimura (7:00) **Ⓜ**

ELEPHANT ROOM Hodges Marshall Stevens (9:30)

FLIPNOTICS COFFEESPACE Pink Floyd Happy Hour w/ Mo Pair & Derek Morris (8:30) **Ⓜ**

FRIENDS J.T Coldfire (5:30), Blues Jam (9:00)

THE GRAPEVINE Bret Graham (6:30)

GREEN PASTURES RESTAURANT Jacques Vilmain (11:00am) **Ⓜ**

GRISTMILL RIVER RESTAURANT & BAR Dan McCoy (noon, 7:00)

GRUENE HALL Billy Bacon & the Forbidden Pigs (1:00); Jamie Wilson, Charlie Robiso (8:00) **Ⓜ**

GÜERO'S TACO BAR The Recouperators (2:30), Alvin Crow (6:30)

HIGHLAND MALL Farmers Market: Jack Geiser (10:30am)

HOLE IN THE WALL Wil Cope (7:00), Karaoke Underground (10:00)

HOTEL VEGAS Mom Jeans, Lochness Mobsters, David Israel, Holy Wave, Christian Bland & the Revelators (8:00)

HOUSE WINE Justin Landers (6:00)

HYDE PARK BAR & GRILL Natalie Zoe (7:30)

LAMBERTS Kevin Lovejoy Trio (7:00)

LUCKY LOUNGE David Shabani, Drunk Lover (9:00)

MARIA'S TACO XPRESS Rockin' Gospel Project (noon) **Ⓜ**

NUTTY BROWN CAFE Java Jazz (11:00am) **Ⓜ**

THE OASIS The Brew **Ⓜ**

ONE WORLD THEATRE John Mayall (6:00, 8:30) **Ⓜ**

ONE-2-ONE BAR Hail Marley (7:30)

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INFEST

THU AUG 29 → PARANOID MAGAZINE PRESENTS: LOCHNESS MOBSTERS, SCIBORG AND THE ROBOPIMP & JAIME GARCIA 8PM. \$6

FRI AUG 30 → HONEY COCAINE, BOSTON GEORGE, KING KYLE LEE, CASINO, BIG E, SUPAMAN AND JBLACK, LIL CHRIS, LIL SICC & CRISTAL CAINE w/ DJ GRIP AND LIL MIKE. 8:30PM. \$20

SAT AUG 31 → DON'T MESS WITH TEXAS WOMEN A BENEFIT FOR PLANNED PARENTHOOD w/ THE PUNKAROO (REUNION SHOW), EL PATHOS, MODFATHER & BIPOLAR GENTLEMEN. 8PM. \$10

MON SEP 2 → THE OFFICIAL RANCID AFTER PARTY: A BENEFIT SHOW FOR CHUCKIE. w/ ELVIS CORTEZ, DJ BOSS HOOLIGAN, DJ MOONSTOMP, AVENUE ROCKERS & BUCK STALLION. 7PM.

WED SEP 11 → RAEKWON w/DJ CRASH, DA'SHADE, TESTEROSAS, FRANK MOSES AND MUGGYZ FLOWZ, KB THE BOO BONIC & KIND BUDZ. 8PM. \$26

SAT SEP 14 → DEATH IN JUNE (ONLY TEXAS DATE) AWEN & GABRIEL. 8PM. \$35

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9/13 Braken Hale... 9/14 Karl Morgan...
9/20 Larry Wilson Band... 9/27 George Devore...

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CLUB LISTINGS

B.D. RILEY'S IRISH PUB Suzanne Smith (7:00)
BOURBON GIRL Sean Evan, Open Mic (5:00)
BROKEN SPOKE Paula Russell, Dance Lessons, Tony Harrison (6:00)
CAROUSEL LOUNGE Pyramid Drive (7:00)
CDAR STREET Safety Patrol (8:00)
CHEATHAM STREET WAREHOUSE Dry River Religion, Blue Water Highway (9:00)
CHUGGIN' MONKEY Rene Mendez, Sonny Wolf (8:30)
CONTINENTAL CLUB Gallery: James McMurtry, Ephraim Owens Experience (8:30); In the Club: Toni Price (6:00), Freddie King Tribute w/ Denny Freeman, Dave Biller, Johnny Moeller, Mike Keller, James Hinkle, Sarah Brown, Mike Barfield, Ted Roddy, Roger Wallace, Nick Connolly, Randy Glines, Chris Wallis (10:00)
DIZZY ROOSTER Ron & Sam (4:30), Tish & Misbehavin' (9:00)
THE DOGWOOD Colt Landon Baker (7:00)
DONN'S DEPOT Donn & the Station Masters
THE DRAG BAR Open Mic w/ Bruce3 (8:30)
THE DRISKILL HOTEL Driskill Bar: Daniel Stokes, Natalie Zoe ♪ (6:00)
EAST SIDE SHOW ROOM DJ Gatsby (10:00)
EDDIE V'S EDGEWATER GRILLE Mark Goodwin (7:00) A
ELEPHANT ROOM Stanley Smith (6:00), Kris Kimura Quintet (9:30)
ELYSIUM Eurotrash (10:00)
G&S LOUNGE Nevada Newman, Nate Boff, Alan Haynes (7:00)
GRUENE HALL Tom Gillam w/ Owen Temple & Gordy Quist (6:00) A
HALCYON Dwight Smith (10:00) R A
HOLE IN THE WALL Get Away Girl, Crooked Sails, Eric Wilson, Under the Sun (9:00)
HOLY MOUNTAIN The Butts, Never Ending Story, Stumbledrunk ♪, Buttonhoof (9:00) R
HOTEL VEGAS Chicon, Murmurs, Siren Songs, 10101 (10:00)
HYDE PARK BAR & GRILL Aimee Bobruk (7:30)
LA PALAPA Baby Dallas
LAMBERTS Luis Banuelos (7:30)
LUCKY LOUNGE Midnight to Noon (9:00)
MOHAWK The Cocker Spaniels, Some Say Leland, Scout Niblett (9:00) R
ONE-2-ONE BAR James Hyland & the Joint Chiefs, Ghosts Along the Brazos, Wayne's Donkey (7:30)
THE PARISH UNDERGROUND Night Riots, Driver Friendly (8:00) R A
THE PARISH SaulPaul ♪ (6:00) R
POODIE'S HILLTOP ROADHOUSE Carson McHone (4:00), Owen Temple, Jake Levinson (6:30) A

RED EYED FLY Smokin' Hope
THE SAHARA LOUNGE Black Cadillac
SAXON PUB David Grissom (6:00), Bruce Hughes & the All-Nude Army, Kem Watts, Hill Country Gentlemen (8:30)
SHERLOCK'S BAKER ST. PUB & GRILL Dean Seltzer
THE SKYLARK LOUNGE Bill Davis, Ashleigh Daniel (9:00)
STRANGE BREW LOUNGE SIDE Durawa, the Drakes (6:00) A
TOM'S TABOOLEY Open Mic w/ Jesse Gregg (7:30) A
TRIPLE CROWN Josh Buckley (6:00), Jumbofunk (9:00)
WATERLOO RECORDS Reckless Kelly (5:00) A
Z'TEJAS Robert Kelly (6:00)

WEDNESDAY 04

290 WEST BAR & GRILL Open Mic (8:45)
ACL LIVE AT THE MOODY THEATER Chris Isaak (6:30) R A
AMAYA'S TACO VILLAGE Johnny Gonzales (6:00)
BAKER ST. PUB & GRILL Boswell
BAT BAR Clint Manning, Sean Evan & J. Bone (4:00)
B.D. RILEY'S IRISH PUB Chelsea Barbo (10:00)
BEERLAND Chicon, Death Party, Debt (9:00) R
BOURBON GIRL Erik Zamora (5:00)
CACTUS CAFE Open Mic (7:00) A
CAROUSEL LOUNGE Soulphonics (7:00)
CDAR STREET The Spazmatics (9:30)
CHEATHAM STREET WAREHOUSE Kent Finlay's Songwriters Circle (11:00)
CHUGGIN' MONKEY Colt Landon Baker, Aaron Navarro (5:00)
CONTINENTAL CLUB Gallery: Westlake Drive; Trube, Farrell & Sniz (8:30); In the Club: Hot Club of Cowtown (6:30), Painted Redstarts, Jon Dee Graham, James McMurtry (9:45)
DIZZY ROOSTER Danny Smith (4:30), the Bomb Squad (9:00)
THE DOGWOOD Jonny Gray (8:00)
DONN'S DEPOT Albert & Gage
THE DRISKILL HOTEL Driskill Bar: Daniel Stokes, Bruce Smith (6:00)
EDDIE V'S EDGEWATER GRILLE Kevin Lovejoy Trio (7:00) A
ELEPHANT ROOM Jazz Pharoahs (6:00), John Mills Times Ten ♪ (9:30)
FLAMINGO CANTINA Mau Mau Chaplains (8:30)
G&S LOUNGE East Austin Blues All-Stars (10:00)
GÜERO'S TACO BAR Larry Monroe Radio Show (6:30)
HOLE IN THE WALL Seth Sherman (10:00)

HOLY MOUNTAIN The Blacklands, the Parish Festival, Ghosts Along the Brazos (9:00) R
HOTEL VEGAS Owl, Ditch Witch, Sweat Lodge (10:00) R
LAMBERTS The Jitterbug Vipers (7:30)
LONG CENTER FOR THE PERFORMING ARTS The Spectacular Specters (7:00)
LUCKY LOUNGE Marilyn Monroe Memorial Church, Buenos Diaz (9:00)
MAGGIE MAE'S Birdlegg & the Texas Tight Fit Blues Band (9:00)
MARIA'S TACO XPRESS Open Mic (6:30) A
MOHAWK Austin Boogie Crew, Miami Players Club, Psychic Mirrors (9:00) R
NEWORLEDELI David Pulkingham
THE NORTH DOOR DJ Digg, Chief & the Domsday Device, Chisme, Anthony Maintain, Random, Open Mike Eagle, Homeboy Sandman (9:00) R A
ONE-2-ONE BAR World Music, Brannen Temple & Red Young (10:00)
THE PARISH UNDERGROUND Buenos Dias, Tremble Out (8:00) R A
PEDRO'S PLACE La Moña Loca (9:30)
REALE'S PIZZA & CAFE "Frankly" Singing w/ Ken Kruse (6:30)
THE SAHARA LOUNGE Mayeux & Broussard, Living Grateful, Chris Catalena & the Native Americans, Daniel Francis Doyle, Motel Ball Band (7:00)
SAM'S TOWN POINT Open Blues Jam w/ Breck English (8:40)
SAXON PUB Johnny Nicholas & the Hellbent (6:00), Carson McHone, Deuce Coupe, Marshall Hood (9:00)
SHERLOCK'S BAKER ST. PUB & GRILL Encore
STOMPIN' GROUNDS COFFEE & COCKTAIL LOUNGE Ladies Night w/ DJ BJ (6:00)
STRANGE BREW LOUNGE SIDE Earl Poole Ball, Ruby Dee & the Snakehandlers ♪ (7:00) A
STUBB'S Edward Sharpe & The Magnetic Zeros (7:00) R
TENOAK Buggaboo
TRIPLE CROWN Marcus Morales (6:00); Tramps on Lean, Slamming Cupboards (9:00)
WATERLOO RECORDS Willy Mason (5:00) R A
Z'TEJAS Stephen Doster, Philip Gibbs ♪, Randy Weeks (6:00)

THURSDAY 05

AMAYA'S TACO VILLAGE Johnny Gonzales (6:00)
ANTONE'S William Clark Green A, Brad Dunn, William Clark Green, Wade Bowen (9:00) A
AUSTIN MUSIC HALL Candyland, Seven Lions, Krewella (7:00) R A
BAKER ST. PUB & GRILL Deann Rene
BAT BAR Jordan Dewbre, EBM (4:00)

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sun	7	Deuce Coupe 10:30

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CLUB LISTINGS

FROM THURSDAY

B.D. RILEY'S IRISH PUB Tea Merchants (8:00)
BEERLAND Destructive Guerrilla Force, Beat Dolls, Dead Strangers, the Schisms (9:00) **B**
BOURBON GIRL Adam Rogers (4:00), Red Lady (8:30)
BROKEN SPOKE Tony Harrison, Dance Lessons, Jesse Dayton (6:00)
CACTUS CAFE Santiago Dietche (8:30) **B A**
CAROUSEL LOUNGE Stray Bullets, Cody Joe Hodges (7:00)
CHAIN DRIVE Attic Ted, Fosterfathers, Palit, Slugbug (10:00)
CHEATHAM STREET WAREHOUSE Whiskey Myers (10:00)
CHEER UP CHARLIE'S DJ S.I.R.
CONTINENTAL CLUB Gallery: Dan Dyer, Tameca Jones (8:30); In the Club: The Whiskey Sisters (6:30), San Saba County, Jon Dee Graham, James McMurtry (10:00)
DIZZY ROOSTER Brian Wolfe, Erik Zamora (4:30)
DONN'S DEPOT Murphy's Inlaws
DOWN UNDER DELI Open Mic (7:30)
THE DRAG BAR Bruce3, Roll Fast Ramblers (8:00)

THE DRISKILL HOTEL Driskill Hotel w/ Daniel Stokes, Danny Britt (6:00)
EDDIE V'S EDGEWATER GRILLE Robert Kelley (8:00) **A**
ELEPHANT ROOM Reggie Watkins Quintet (9:30)
FLAMINGO CANTINA DJ Notion, Afroreque, Blackalicious (9:00) **B**
FRANK Brownout w/ DJ CG (9:00) **A**
GUERO'S TACO BAR Los Flames (6:30)
HOLE IN THE WALL Red Dirt Rebellion, Emily Herring, Shannon Lee Nelson, Bad Intentions (7:00) **B**
HOLY MOUNTAIN Akkilles, Power Moves, Boyfrndz, Shmu (9:00) **B**
LUCKY LOUNGE Austin Payne & Peyton Sykes (9:00)
MOHAWK KVRX Benefit w/ Big Bill, Black Books, Borriskane (10:00)
THE NORTH DOOR Juegos Rancheros
THE PARISH UNDERGROUND Dancinatra, Hailer, Megabig (9:00) **A**
POODIE'S HILLTOP ROADHOUSE Texas KGB, Billy Bacon & the Forbidden Pigs (6:00) **A**
RED 7 Comedy w/ Jake Flores **B**
RUTH'S CHRIS STEAK HOUSE Jeff Lofton Trio (6:30)
THE SAHARA LOUNGE Chicken Man & the Hounds, Korsak **B**

SATELLITE BISTRO & BAR Matt Farrell (7:00)
SAXON PUB Eightysixxed (6:00), Ashley Monical, HalleyAnna, Michael Holt & the Trophy 500's (8:00)
THE SCOOT INN Hello Wheels (7:00)
SHADY GROVE Parker Milsap & Del Barber (8:00) **B A**
SHERLOCK'S BAKER ST. PUB & GRILL Radioactive
SPEAKEASY DJ Fndmental (9:00)
THE STAGE ON SIXTH Clint & Raul, Public Disturbance (6:00)
STRANGE BREW LOUNGE SIDE John Neilson, Seela (7:00) **A**
STUBB'S Killa Dilla, Cosmic Wolf, the Rare Birds, Burning Avalanche (8:30) **B**
SWAN DIVE Lake Lady & the Mountain Man, Killer Whale **B**
THE THIRSTY NICKEL Mike V. (4:00), the Bomb Squad (8:30)
TOM'S TABOOLEY Mark Garrison (4:00) **A**, Ben Livingston (6:30) **A**
TRAILER SPACE RECORDS Rigoletto, Brothers or Not (7:00) **A**
TRIPLE CROWN The Pistolsmiths (6:00); The Sonomatics, Charlie Hurtin' & the Hecklers, the Red Direct (10:00)
W HOTEL DJ I Wanna Be Her (9:30)
Z'TEJAS The Brew (6:00)

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The LUV DOC

"Forgiveness!"

Dear Luv Doc,

Three years ago, I ended up dating the ex-boyfriend of a really close friend. I realize now that at that time I was really insecure and immature. I thought I needed him in my life as much as he seemed to need me. He didn't. We broke up after only a few months. I feel terrible about it. I know I broke the girlfriend code. I have tried to apologize many times, but she has completely shut me out of her life. Is there anything I can do to make it right?

- That Girl

Yes, there is something you can do to make it right: Forgive yourself. Don't let that indiscretion, however grave, negatively affect your life going forward. It is in the past and always will be. Focus instead on learning from it and being/becoming a better person because of it. I know the question you're really asking is, "How can I make my friend forgive me?" The bottom line is, you can't. The most that you can do is offer an honest, heartfelt apology acknowledging your mistake and how it affected your friend. You can also offer her your friendship going forward, but let her know that you understand that your friendship will be measured with deeds, not words. That said, it is clear that she is not ready to forgive you. That's too bad, because the healing power of forgiveness is even more beneficial to the forgiver than to the forgiven. Your former friend may feel she is protecting herself by shutting you out entirely, but chances are each time you cross her mind she feels bitterness, resentment, and anger. Those feelings don't do anyone any good. To paraphrase actor/writer/Irishman Malachy McCourt (who was no doubt paraphrasing someone else), "Resentment is like taking poison and waiting for the other person to die." Even if she has this pain nicely tucked away in some remote

cranny of her brain, it's bound to slip out every now and then. It would surely do her good for that memory to evoke compassion and forgiveness rather than bitterness and resentment, but that paradigm shift is hers alone to make. It's also possible that she thinks she's punishing you by not offering her forgiveness. Despite all the water under the bridge, she might still feel like you haven't gotten your just deserts. The sad truth is that no amount of punishment will change what happened. The only thing that can change what happened is the way in which she perceives it. You can't change that. Accept it and move on.

**NEED SOME ADVICE FROM THE LUV DOC?
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SHOT in the DARK

GREENBELT

You were running after work (8/23) on the greenbelt. I was biking. Quick chat at the trailhead. Let's go for a run. **When: Friday, August 23, 2013. Where: Greenbelt. You: Woman. Me: Man. #900001**

COPA AUGUST 9TH.

I had a broken foot. You laughed at me and tried to get me to talk to some Swedish lady who, as it turned out, wasn't Swedish ;) **When: Friday, August 9, 2013. Where: end of bar at Copa. You: Woman. Me: Man. #900000**

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Ivy Baker Priest, mother of actress Pat Priest (Marilyn Munster in *The Munsters*) was Secretary of the Treasury under President Eisenhower for eight years and California State Treasurer under Gov. Ronald Reagan from 1967-1975.

The Millennium Falcon's design was inspired by a hamburger on a plate with an olive on a toothpick on the side.

Since records started being kept, it has never reached 100° in Puerto Rico, Finland, or Lithuania, although all three have seen 99° temps.

In 2012, measured CO₂ emissions spiked in Indianapolis shortly after the Indy 500 - not because of the race, but because of the almost 400,000 spectators who drove there to watch it.

The Eastern Box Turtle (*Terrapene carolina carolina*) can lead a long life and has shell patterns that are as unique as human fingerprints. In 1861, a mature one was caught and marked on Martha's Vineyard, meaning it was already an adult before the Civil War. It was last seen in 2006.



At left is information that Mr. Smarty Pants read in a book, a magazine, or the newspaper; heard on the radio; saw on television; or overheard at a party. Got facts? Write to Mr. Smarty Pants at the Chronicle, or email mprants@austinchronicle.com.

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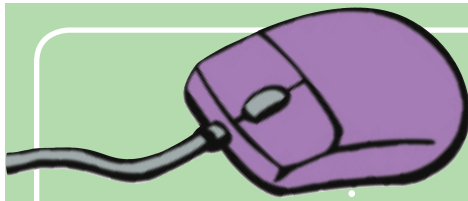
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LEGAL

Application has been made with the Texas Alcoholic Beverage Commission for a General Class B Wholesaler's Permit by 1836 Importers, LLC dba 1836 Importers, LLC located at 1710 Evergreen Avenue, Suite C, Austin, Travis County, TX 78704. Managing Members are Jason Smith, Charles Mains, Gabriel Valenzuela, John Jenkins.

Application has been made with the Texas Alcoholic Beverage Commission for a Mixed Beverage Late Hours Permit to be held by Bikinis Sports Bar & Grill - Austin, LLC dba Bikinis Sports Bar & Grill, located at 6901 IH 35 North, Austin, Travis County, TX 78752. Sole Manager is Douglas Guller.

Application has been made with the Texas Alcoholic Beverage Commission for a Mixed Beverage Permit and Mixed Beverage Late Hours Permit by Ojos Locos Sports Cantina Beverage Holding Dos, LLC d/b/a Ojos Locos Sports Cantina located at 7522 N IH-35, Unit B, Austin, Travis County, Texas 78752. Managers of said company are Scott E. Gordon and John B. Gessner.

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